

THE GOLDEN DAWN

*An Account of the Teachings,
Rites and Ceremonies of the
ORDER OF THE GOLDEN DAWN*

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VOLUME FOUR



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B O O K S E V E N
CLAIRVOYANCE
TALISMANS
SIGILS
ETC.

CLAIRVOYANCE

(Note: this paper is compiled from several unofficial documents which were not sufficiently interesting to publish in unabridged form by themselves. Also several pieces of oral instruction are here included. I have kept rigidly to the technique as taught and practised in the Order—I.R.)

"The subject of clairvoyance must always be in the highest degree interesting to all who are aspiring after Adeptship even in its lowest grades . . . We frequently meet with two opposite attitudes towards the subject, both in the outer world and amongst our junior members. Both these attitudes are hindrances to its proper study, and therefore I shall preface my remarks by a few words concerning each of them.

"The first is fear of clairvoyance. And the second is a disproportionate estimate of its value.

"Both of these attitudes arise from a misunderstanding of its true character. People imagine that somehow the power of clairvoyance is obtained secondhand from the powers of evil; or that its exercise will bring those who practice it under their influence. Or, on the other hand, they imagine that the power of clairvoyance will save them a great deal of trouble, and give them a short and easy path to the information and guidance they desire. In fact, that these may almost be attained at will. Nay more, would such a power not fully satisfy that curiosity which is one of the pitfalls of the superficial student?

"The properly trained clairvoyant need have no fear that he will thereby expose himself to the powers of evil. It is the *untrained natural* clairvoyant who is in danger. Training will give him knowledge, discipline

and protection, such as will protect him from the onslaught of the averse powers.

"On the other hand, let him who desires to save himself trouble and to gain knowledge to which he has no claim, be very well assured that only 'in the sweat of his brow' can he obtain this power and exercise it in security. And that he who seeks to gratify his curiosity will either be mortified by disappointment or distressed by discoveries he would much prefer not to have made. Trained, humble, and reverent clairvoyance is a great gift, opening up new worlds and deeper truths, lifting us out of ourselves into the great in-pouring and outpouring of the heart of God." (G. H. Fratre F.R.'s notes.)

The earliest experiments in clairvoyance as taught by the Order are with the Tattwa symbols. These, with their traditional names, significances, symbols and colours are:

Akasa—Ether or Spirit.	Symbol: black or indigo egg.
Vayu—Air.	Symbol: a sky-blue disc or circle.
Tejas—Fire.	Symbol: Red equilateral triangle.
Apas—Water.	Symbol: a silver crescent.
Prithivi—Earth.	Symbol: a yellow square or cube.

In brief, the traditional occult concept of the Tattwa is that of a vital current of ether or force—the Hindu Pranas—which issues in a steady stream from the Sun. That stream is five-fold, and flows around our earth, vitalising its astral substance or its sphere of Sensation. In short, they are the currents or sub-planes of the Astral Light. The theory has it that the Element of Akasa is strongest at dawn, when the Sun rises, and its power continues for the space of two hours, when its force subsides and glides into Vayu, Air. This also persists or is in course for the same period. Each Tattwa



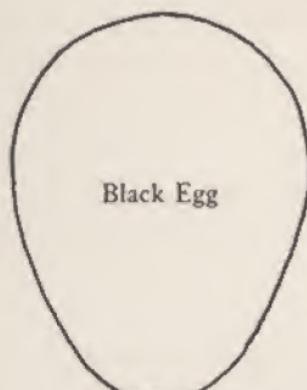
Yellow Square



Blue Disc

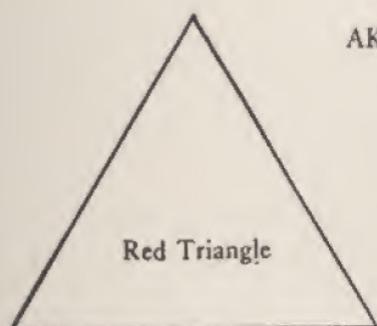
PRITHIVI—EARTH

VAYU—AIR



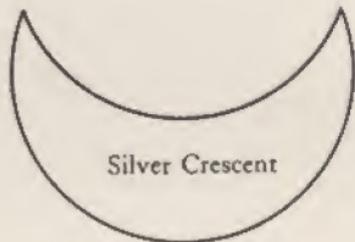
Black Egg

AKASA—SPIRIT



Red Triangle

TEJAS—FIRE



Silver Crescent

APAS—WATER

TATTWA SYMBOLS

or current of force is believed to exist strongly for this length of time, each merging at the end into the succeeding Tattwa in the order given above. After the current of Prithivi is exhausted, the cycle recommences with Akasa, and continues in the same order again and for the same periods.

As no element on our plane can exist in an unmixed

form, but contains within itself the constituents of all the others, or possesses several grades or planes of its own substance, so each Tattwa is subdivided into five divisions, currents or planes. Akasa of Akasa, Spirit of Spirit, would be the most tenuous and purest form of that element, the integral nature of Spirit—its highest essence. Vayu of Akasa would refer to its airy quality; Tejas of Akasa to its fiery and dynamic aspect; Apas of Akasa, its fluidic and watery phase, while Prithivi of Akasa, its most terrestrial phase, or that aspect of its power which more nearly than the others contacts the earth. The same five-fold division, in the same five-fold order, applies equally to the other elements.

The student is strongly urged to make these symbols, and have a set of them with him for working. The primary or simple Tattwa should be made about two or two and a half inches in height. It is recommended that coloured papers be used rather than water colours, since the brilliance of the former is much greater than the latter. The lacquer paints which are now easily obtainable may also be used to good effect. If the symbols are cut from coloured papers, they should be pasted on clean unused cards length upwards. The method of indicating a sub-Tattwa, or a charged or compound Tattwa, is to paint or paste upon the principal symbol a smaller symbol of the charge or sub-element. Thus, in the case of Tejas of Prithivi, Fire of Earth, Prithivi which is the major symbol should be made about two and a half inches square, whilst the red triangle, each angle about half an inch long, should be pasted in the centre of the larger symbol. It is a useful preliminary also to write on the back of the card the appropriate Divine and Angelic Names.

The method of using these Tattwa symbols for clairvoyance is a simple one. My remarks in the following example will refer to the element of Prithivi, Earth, the yellow square, and what is said of this will apply equally well to the remaining symbols. Though the

method is simple, it is far from fool-proof, and the description of it should be read several times.

The student should be calm and quiet, and, sitting in his chair, take the card bearing the symbol of the yellow square in his hand, and gaze intently at it for about twenty seconds. Quickly transferring his attention from the symbol to any white surface, such as the ceiling, or a sheet of paper at his side especially provided for the purpose, he will see, by reflex optical action, the same shape but in a direct complementary colour. This will be a sort of luminous lavender-blue, or pale translucent mauve. The actual tint of this complementary colour will depend wholly on the depth of the yellow used in the first place, as well as upon the lighting conditions prevailing at the time of the experiment.

Immediately this mauve square is seen, the student should close his eyes, and endeavour to visualize in imagination this mauve square as standing before him. This clearly perceived by the mind's eye, let the student at once imagine that it enlarges itself, becoming an object large enough for him to pass through. The next step is to imagine that he is actually passing through this square, as though it were a door. The best method of doing this is to employ the Neophyte sign, the Sign of the Enterer, which is that of "groping for light." It is essentially a projecting sign, and the effect should be of having projected himself through this door or gateway. It is recommended that the student rise to his feet at this juncture and, still visualizing the enlarged square with closed eyes of course, perform this Sign of Horus physically, and believing himself through it, sit down ready to commence the vision.

One of the other instructions puts it thus: "First meditate on the element selected, soak yourself in it till, if it be Fire, you feel hot; if Water, wet, and so on, all the time co-ordinating the symbol with your sensations. Then, laying aside the symbol, and closing your eyes, endeavour to project and enlarge that symbol

before you, regarding it as a gateway through which you are to pass . . . Deliberately will to pass through the gateway. Let him imagine that he can hear it close behind him."

Yet another version, this time written by D.D.C.F. says: "Keep up the design, form and colour in the Akasic Aura, as clearly as they appeared in material form to the outward seeing. Transfer the vital effort from the optic nerve to the mental perception, or thought-seeing as distinct from the seeing with the eye. Let one form of apprehension glide on into the other. Produce the reality of the dream vision by positive will in the waking state . . . Then maintaining your abstraction from your surroundings, still concentrated upon the symbol and its correlated ideas, you are to seek a perception of a scene or panorama or view of the plane. This may also be brought on by a sense of tearing open, as a curtain is drawn aside, and seeing the 'within' of the symbol before you."

The principal idea is to imagine the symbol, in its complementary colour, as a door and to pass through it. Having imagined that there has been a passing through the door, and clearly realising, in this instance, the mauve Square *behind* him, the seer should make an effort to look about him. Let him endeavour to see objects, entities, or some sort of landscape. Most always these take the form of pale stilled pictures, seen as it were with the mind, or the eye of imagination. Hillocks, meadows, rocks, vast brown boulders may be seen, and what is most important, there should be a strong sense of being *within* the element; the seer should understand, as he has never quite realised before, the true nature, the 'feel' of Earth.

Before aught else occurs, the Divine Names appropriate to that element should now be vibrated, beginning with the Deity Name. The student should vibrate each slowly and audibly several times. Thus, he would vibrate *Adonai ha-Aretz*, three or four times, then the name of *Auriel* the Archangel of Earth, followed by the

name of *Phorlakh* the Angel of Earth. These will usually suffice though the Hebrew name of the element and cardinal quarter may also be employed. Various changes may now be perceived to occur to the landscape; it will become alive, vivified and dynamic, and the sense of the element should become even more clearly and vividly defined. Also a being may appear, one whose characteristics pertain to the element of Earth, and his garments, their colours, and his other ornaments should be in the appropriate colours. Under no circumstances should the Seer wander from his doorway *alone*; he should always wait until one of these elemental beings or "guides" appears, and he should continue vibrating the names until one does appear, or until he obtains the sense that one is present. Sometimes, and with some students, there is no clear vision of these occurrences or beings, but only a sense or intuition or powerful instinct that such and such a thing is happening, and that such a type of being has appeared. This often is more trustworthy than the use of sight or other sense.

The guide having made his appearance, he is to be tested by every means at the Seer's disposal. First of all, it is well to assume the Sign of the Grade to which that element is referred. In this instance, the Sign of the Zelator should be made, by *physically* as well as astrally raising the right arm to an angle of forty-five degrees. The guide should answer this with the same Sign or another which is unmistakeable proof that he belongs to the element and has been *sent* to act as guide. If there is deception, these signs will cause him distress, or at once the vision will break up, or the false guide will disappear. He should also be asked clearly and deliberately whether he comes to act as guide in the name of the appropriate Deity Name. If all this strikes the Seer as satisfactory, and his doubts settled, let him follow the guide to wherever he is being led, carefully noting whither he goes, and asking questions about the element or whatever he sees.

A very important thing is here to be noted. On these subtler planes, or within the realms of these symbols, form takes on symbolic implication which we, on earth, have obscured if not lost. It is only human beings who swathe themselves in garments whose shape and colour bear no relation to their true character. "Even on our own plane, the clothing of animals is pregnant with meaning, and on the astral plane this is far more emphatically the case. An elemental may, for some purpose of its own, masquerade for a time in alien garb, but we are given a certain definite procedure to follow in dealing with them."

The Signs of the elemental Grades, the vibration of divine and angelic names, and the tracing of appropriate pentagrams are symbols which powerfully affect these elemental inhabitants of the astral, and prevent or disclose deception. It is but rarely that there will be necessity to resort to anything so drastic as the Pentagrams in these tattwa visions, for the vibration of the Hebrew name either of the element, or of the Archangel will restore order and harmony. The true form, colour, clothing, even adornments such as jewels and embroideries are consonant to the element and character of the beings under discussion. And unless they are, the Seer may be sure he is being imposed on, and should act accordingly—at once. In a short while, after only a few astral experiences, these symbolic ideas will have been sufficiently familiar to the student to enable him at once to detect error or imposition.

In the event of employing a charged or compound Tattwa such as let us assume, Fire of Earth, indicated by a Red Triangle within a larger Yellow square, it may happen that the seer may find himself being escorted from one guide to another, and passed from one plane to another. The same test should be applied, and not the slightest loophole should be left for the entry of even the smallest incongruous item. The divine names of the secondary Tattwa should be vibrated, and the grade Sign attributed to it should be assumed.

Only when fully satisfied, and he must never permit himself to be easily satisfied, should the Seer proceed. If the first guide be left behind, he must be accorded courtesy of farewell. "*Always treat these beings with courtesy and in accord with their rank. Pay deference to the superior orders, the Archangels, Angels and Rulers.* To those of lower rank, bear yourself as an equal; and to those lower still, as to servants whom you treat politely, but do not allow familiarity. Elementals pure and simple, such as fairies, gnomes and so on, must be treated with firmness and decision, as they are often mischievous and irresponsible, even though free from malice." It is also said to be a good practice, since form is symbolic in these regions, to imagine yourself as large as possible, always taller than the being confronting you; and under every circumstance maintain self-control and fearless demeanour.

At first, and for the first half-a-dozen experiments, the student should be content with the simple observation of the landscape and, if possible, the type of guide who appears in answer to the Names. At the beginning it is more important to acquire facility in passing through these symbolic doors than in acquiring impressive visions. The Seer will find himself on the right track if he is content, for quite some little time, with a glimpse of a hill, a cave, an underground hall, or an Angel of the Element, and so on, returning after the brief visit. With facility acquired, he may stay in the vision for a longer period, which should be relatively full of incident and action, and should impart no little knowledge.

The method of leaving the Tattwa and returning to Earth is the precise reversal of the initial process. After thanking the guide and bidding him farewell, the Seer should retrace his footsteps to the symbolic Door—the purple or lavender-blue square. It is insisted that this return should be made as definite as possible. That is, there should be no sudden departure from the place and finding oneself back in one's normal state of mind.

The Seer will be wise if he carefully follows the passage he has walked through, even if it has been a very long way, the reason being that it is well to keep the two states of consciousness, the two planes, quite distinct from one another. There should be no merging of the elemental plane into the plane of everyday consciousness, and the best way of ensuring this is to make both coming and going follow a definite and distinct technique. After having found your way back to the door, you pass through it, again with the Sign of the Enterer, and return to your body. At once stand up, and make physically and firmly the Sign of Silence, raising the left forefinger to the lips, and stamping with the right foot. Always note that the first Sign of the Enterer is answered and followed by the Sign of Silence.

It is not well to repeat these experiments too frequently at first; some advise an interval of several days between them, for the first few months of one's efforts in this direction. But when performed, the seer should make every effort to avoid self-delusion and deception. He should be alert the whole time, and never embark on these experiments when tired or not physically well. At the least threat of incoherence, or the entry of incongruous symbols or elements into the vision, the names, signs, and symbols should be repeated. Thus and thus alone may he hope to avoid delusion. These planes are a source of untold danger to whosoever is not able to take them with the proverbial grain of salt. Flattery, which is one of the most frequent types of delusion encountered, and the most common source of trouble, should be avoided like the plague. Madness lies that way and I cannot stress too strongly that vanity should be wholly discarded, and flattery eschewed.

During his adventures, the Seer should endeavour to describe carefully and in full detail the landscape of the vision. He should discover if possible the special attributes and nature of that plane, the type of its inhabitants—spiritual, elemental and so on; the plants,

animals and minerals which would correspond to its nature; the operation of its influence upon Man, animals, plants and minerals here.

The process of working by placing the symbol upon the forehead, instead of imaginatively passing through it, is not a good practice. S.R.M.D. claims that it is liable to derange the brain-circulation and cause mental illusions and disturbance, headache and nervous exhaustion. It is also necessary to avoid self-hypnotism, for this would dispose towards mediumship and make the Seer the playground of forces. The Seer at all costs must control, and not permit himself to be controlled. If in danger at any time, or should he feel that he cannot accomodate the forces of the vision to his will, or that his self-control is breaking, he should resort to the vibration of the Names, and then retire from the vision.

By continuing these practices for a long period of time, the inner clairvoyance will develop, and with perseverance the visions will grow from vague indeterminate pictures, hardly distinguishable from imaginative concepts, to vivid powerful experiences. But even when these do occur he should under no circumstances accept them on their face value or neglect his tests, for the whole astral plane, apparently, seeks to delude the Seer and if he opens himself, by neglecting the tests, he is lost. With considerable practice, too, the symbols may be discarded for they will not be required to give entrance to the planes, though for the beginner *no* attempt should be made to work without the use of the actual material symbol. It will be found wisest to keep as much to the physical plane as possible, by employing the physical symbols, and by making the appropriate signs and steps with the physical body, as well as by speaking audibly and describing the vision as it proceeds.

When the student has become fairly proficient with the use of simple Tattwas, he should experiment with the compound Tattwas, and not be satisfied with his

ability to skry until he is perfectly familiar with every part of the planes represented by those symbols. Then he can devise further experiments with other symbols. The use of the element Akasa, the indigo egg, was in the Order usually postponed until entry had been obtained into the Second Order. The reason for this was that no traditional Names are provided for use with this symbol as with the other four, and the student must discover or devise his own. As has already been described at length the entrance into these subtle planes is obtained by means of the Divine Names; the rule being to invoke the highest Names known by the Seer. Any student who has studied the Adeptus Minor Ceremony, and the Ritual of the Pentagram will realise what Names are required for use with this symbol of Akasa. *Eheieh*, *Agla*, *Yeheshuah*, and *Eth* will be the general Names for the simple Tattwa, and the compound or charged Akasa cards will demand the use of the Names from the Enochian Tablet of Union.

It will be found a good plan to prepare cards of the Geomantic symbols painted in their appropriate colours, for these make perfect "doors" through which the Seer can pass. And while these symbols are also attributed to the elements, the vision acquired from the Geomantic symbols using the names of the appropriate Rulers and genii will be quite distinct in character from those of the Tattwa cards. The Hebrew letters, the Tarot cards and Sigils, the planetary and zodiacal Signs, and Sigils of every description may be used to yield the symbolic door to a subtle plane. A vast new field of knowledge is thus opened up. The names appropriate to each of these symbols are given in these papers, which should be carefully studied by the student. And he should remember that the formula of the employment of the divine Names and signs applies equally to these other symbols as they did to the Tattwa cards.

There was a good deal of glib parlance within the Order as to "astral vision" and "etheric vision." The

former was described as the ordinary Tattwa vision, in which objects and landscapes, though vivid and alive, are yet "flat" as though reflected on a mirror. Rather like a cinematograph film. "In this form of descrying, note that you see objects reversed, as to right and left, for which suitable allowance must be made." The use of the phrase "mirror-like vision" is actually a very adequate description. Yet this is capable, as development proceeds, of merging into another type of vision—a full-blooded clairvoyance, in which things and people are seen in three dimensions, and as though the seer were not merely watching the scene, but were actually in it. Some explained that as "etheric vision" although the actual Order documents describe this as the clairvoyance ensuing from astral projection. Greatly Honoured Fratre D.D.C.F. states: "If instead of this simple vision a ray of yourself is sent out and actually goes to the place (astral projection) there is not necessarily the sense of reversal of objects . . . Scenes, things, instead of being like pictures, have the third dimension, solidity; they stand out like bas-relief, then haut-relief, then you see as from a balloon, as it is said, by a birds-eye view. You feel to go to the place, to descend upon it, to step out upon the scene, and to be an actor there." The same rules laid down for the simpler method of skrying should be followed here, and always the highest divine names should be used, and constant tests applied. The paper which follows this, dealing with Skrying and Astral Projection by V.N.R. will explain the process a little more fully by means of setting forth an example of its working.

Another technique, making use of this faculty, was described in a paper recording a lecture by Fratre Sub Spe. The idea was to re-read the rituals, and then endeavour to re-tread the Paths astrally. One example given, was that the Seer should formulate in imagination a vast pylon, and within its gates he should visualise the Hebrew Letter Tau, the 32nd Path. This should be preceded by a study of the Ritual of the Theoricus

Grade, especially of the Rite of the Kerubic Stations. Then, imagining himself passing through this Letter Tau, and entering the Pylon, he should proceed to make the appropriate Pentagrams and Hexagrams, and vibrating the Divine Names appropriate to that plane. The resulting vision should be similar to the passage of the Path in the ceremony, but whereas this latter was purely symbolic, the former may be real and dynamic, and may develop into an initiation in the true sense of the word. The same technique may be applied to every Path and to every Sephirah.

Developing still further from this, there is another practice which passes beyond mere clairvoyance, though making use of it. This is called Rising on the Planes, and is a spiritual process after spiritual conceptions and higher aims. "By concentration and contemplation of the divine, you formulate a Tree of Life passing from you to the spiritual realms above and beyond yourself. Picture to yourself that you stand in Malkuth, then by the use of the Divine Names and aspiration ,you strive upwards by the Path of Tau towards Yesod, neglecting the crossing rays which attract you as you pass up. Look upwards to the Divine Light shining downward from Kether upon you. From Yesod, leads upward the Path of Samekh, Temperance; the Arrow, cleaving upwards, leads the way to Tiphareth, the great central Sun." D.D.C.F. also suggests that, having risen to Tiphareth, the Adept skryer should formulate to himself that he is bound to a Cross, exactly as occurred in the Adeptus Minor Ceremony, and by invoking the Great Angel HUA beseech help and guidance in the pathway of Light. By this method, he may more easily ascend the planes which lead to the glory of the Crown. Thus formulating in the imagination the different parts of the Tree of Life, and vibrating the God-names appropriate to the Sephiroth or Paths, the Seer may find himself, if his aspiration is sincere and keen, rising towards the Spiritual Light,

bathed in that golden glory of effulgence which is continuously shed from above.

Though it may seem rather out of place to quote Aleister Crowley here, yet he has written things in his *Magick* on this subject that are so very important that I am impelled to quote them here for the benefit of the student. The important drill practises, in his belief, are:

"1. The fortification of the Body of Light by the constant use of rituals, by the assumption of God-forms, and by the right use of the Eucharist.

"2. The purification and consecration and exaltation of that Body by the use of rituals of invocation.

"3. The education of that body by experience. It must learn to travel on every plane; to break down every obstacle which may confront it."

In a footnote to the above, he has appended a footnote which I reproduce herewith:

"The Aspirant should remember that he is a Microcosm. 'Universus sum et Nihil universi a me alienum puto' should be his motto. He should make it his daily practice to travel on the Astral Plane, taking in turn each of the most synthetic sections, the Sephiroth and the Paths. These being thoroughly understood, and an Angel in each pledged to guard or to guide him at need, he should start on a new series of expeditions to explore the subordinate sections of each. He may then practice Rising on the Planes from these spheres, one after the other in rotation. When he is *thoroughly* conversant with the various methods of meeting unexpected emergencies, he may proceed to investigate the regions of the Qliphoth and the Demonic Forces. It should be his aim to obtain a comprehensive knowledge of the entire Astral Plane, with impartial love of truth for its own sake; just as a child learns the geography of the whole planet though he may have no intention of ever leaving his native land."

The clairvoyance thus obtained may be used to watch the progress of Ceremonies, when it becomes a

highly useful gift, sometimes a necessity; and also in observing what occurs astrally when certain Sigils or Pentagrams are traced or Names vibrated.

There are several methods of testing and protection, in addition to those already mentioned. The supreme method of protection—though it is infinitely more than a technical means of banishing—is through the assumption of the God form Harpocrates. The astral image should be formulated either as rising from a Lotus, or else standing erect over two crocodiles. Little need be said about this technique; it is adequately described elsewhere, in Z.I. Incidentally, this is an excellent preparation for meditation or vision, to formulate the form about and around one, and to identify oneself with it.

In the event, during any vision, that the Seer is approached by entities, as to whose integrity or true character he has some doubts, the simplest form of testing is to formulate between the Seer and the approaching entity the Banner of the West. As described in the document about the symbolism of the Neophyte Ceremony, this Banner is that which bars and threatens. It is one of the insignia of the Hiereus, whose throne is in the West of the Temple, and his office is that of "the Avenger of the Gods," so situated as to represent a seat of witness and of punishment decreed against evil. And all his insignia partake of this symbolism. Thus, should the being be of an evil nature—"thus far and no farther" is the message indicated to it by the Banner. The interposition of the Banner would be immediately efficacious, by causing it to disappear instantaneously. If, however, the entity is well-intentioned and not evil, no harm will have been done by that formulation. No balanced force, no power of good, will object or resent legitimate forms of testing its integrity.

Since, likewise, the Banner of the East, one of the insignia of the Hierophant in the East of the Temple, "represents the ascent of the Initiate unto perfect

knowledge of the light," it may assist to formulate this Banner about his own being. The Central Cross of the Banner will suggest his own form with outstretched arms—a true calvary cross. About him, the Seer will visualise vividly the interlaced red and blue triangles of the Tiphareth hexagram, at the same time imagining that the white triangle of the Supernals has descended into his heart. The alternate and occasionally simultaneous use of these Banners is a powerful means of banishing the evil, and invoking balanced power to one's aid. In the rubrics of certain rituals, the injunction occurs to formulate this Banner about talismans or flashing Tablets that are being consecrated, as this process assists the descent or the incarnation of the Light, or the invoked force, into the symbol.

The employment of the Rose-Cross together with the vibration of the Pentagrammaton, YHShVH is likewise another method of ensuring protection and of banishing evil. Usually, as previously stated, any threat of danger on the elemental planes represented by the Tattwa symbols may be met simply by the vibration of the appropriate divine names, and, though very rarely necessary, by the banishing Pentagrams traced in the air. The Rose Cross and the Pentagrammaton will apply more to planes above or more powerful than those of the Tattwas. Experience combined with a sound instinct will dictate to the Seer when such symbols should be used. He will find it occasionally of great assistance to commence his experiments by the preliminary use of the Banishing Rituals and by burning some incense.

In the Outer Order of the Stella Matutina, or the Golden Dawn, formal dress for this type of work as for Temple ceremonies consisted of a black gown, red slippers, and a black and white nemyss; the sash of the grade could also be worn. In the Order of the R.R. et A.C., it was customary to wear a white gown, yellow or gold slippers, a nemyss of white and yellow stripes, and the Rose-Cross lamen on one's breast. The Lotus

Wand should be employed and held in the hand whilst skrying, and the Four Elemental Weapons—Fire Wand, Water Cup, Air Dagger, and Earth Pentacle, should be placed before one. If there is a small table convenient, this should be covered with a black cloth, and the implements grouped on this as upon the Altar, while the Cross and Triangle of the Order should be put in the centre. Sometimes, a sympathetic projection into the elements may be encompassed by the preliminary use of the appropriate Prayer of the Elements provided in the grade rituals.

OF SKRYING AND TRAVELLING IN THE SPIRIT-VISION

By V. H. SOROR, V.N.R.

Having acquired the general rules, it is probable that the student will discover for himself particular methods more or less suited to his own particular temperament. But it may prove useful to some for me to write in some detail the mode of skrying and of astral projection which I have proved likely to bring successful results, and which by reasons of its continual tests would tend to lessen the many chances of illusion. Before proceeding further it may be well to refer to the Microcosm Lecture (in Volume One) regarding the theory of skrying and astral projection.

The rules for skrying and astral projection being almost similar, the two subjects can be studied together, the one being taken as the complement of the other.

You can commence the operation "skrying" simply. That is to say, not projecting the astral beyond the sphere of Sensation into the Macrocosmos, but retaining it and perceiving some scene in the Universe reflected in the symbol which you hold, this latter being to you as a mirror which shall reflect to you some scenes not within your range of sight. And secondly, you can continue the operation by using the same symbol, and by passing through it project yourself to the scene in question, which before you had only perceived as a reflection. The latter process will probably appear more vivid to the perception than the prior one, just as in material vision one is less likely to be deceived by going to a place and actually examin-

ing it, than by obtaining knowledge of it from a mere reflection in a mirror.

For example, in the room in which I am now, I see reflected in a mirror a portion of the garden. I obtain an impression of all within my range of sight, but not nearly so powerful a one as when I step out into the garden to the spot in question, and examine all the objects therein, feel the atmosphere, touch the ground, smell the flowers, etc.

But it is well to practise both methods. The latter will probably be found to be more instructive though far more fatiguing, since you will, when projecting the astral, have to supply it with much vitality, drawn mostly from the Nephesch.

In both skrying and astral projection, then, the key of success would appear to be, alternately to employ Intuition and Reason, firstly by permitting each thought-picture to impress itself on the brain in the manner comprehended generally by the word 'inspiration,' followed by the reason applying its knowledge of correspondences to an affirmation or correction of the same.

You must be prepared to receive impressions of scenes, forms and sounds as vivid thought forms. "Thought forms" I use for want of a better word. There are distinctly in these experiences, things heard, things felt as well as things seen, which would prove that the qualities that we are here using are really the sublimated senses. That the faculty of clairvoyance, etc. exists is easily provable after a little patient exercise with one of the first methods given unto us for the practice of skrying.

Take the Tattwa cards, and from them choose one at random, without looking to see what symbol it may represent, and lay it down on a table face downwards. Then try mentally to discover the symbol. To do this make your mind a blank as much as possible (yet always keeping control over the same) chasing therefrom, for the time being, the reasoning element,

memory, etc. You will find that after a few moments of gazing attentively at the back of the card, that it will seem as though the thought form of the Tattwa appeared to enter the mind suddenly, and later, when more practised, it will probably appear to you as if the Tattwa symbol were trying to precipitate itself materially through the back of the card. (1) But sometimes, especially if the cards have been long kept together in the pack in the same order, we may find that the back of the card in question is charged astrally *not* with the symbol upon its face, but with that upon the card whose face has been next its back in the order of the pack.

Some may find it easier to turn the card over astrally, that is in imagination, and in imagination endeavour to perceive what flashes into the mind at that moment.

As it is with the Tattwas that our first experiences are made, I will choose one to illustrate the following rules, preferably one that shall be in harmony with the time that I commence my working. (2).

RULES FOR SKRYING. Work if possible in an especially prepared magical room, S. M. altar in the centre, on which stand the four elements and the Cross and Triangle, incense burning, lamp lighted, water in the cup, (3), bread and salt. As well as these, place on the Altar your four magical implements. Clothe yourself in your White Robe, and 5 = 6 sash, wearing on breast your Rose-Cross.

Have by you your Sword and Lotus Wand. Sit at the side of the Altar facing the Quarter of the Element, Planet or Sign with which you are working. Should any other Frater or Soror be with you, arrange that they shall sit in balanced disposition (5) around the Altar. That is, if the forces with which you work be in the West, your place is East of the Altar facing West across it. Should it be inconvenient for you to have your own consecrated room, or to have all or any of your implements for your experiment, do your utmost to imagine them as astrally existing about you, and in any case

in astral projection wear the garments and insignia astrally all through the experience. In fact, after constant, most constant, practice you will not probably find the absolute physical so necessary. Yet remember, that though the material in magical working is the least important of the planes in one sense, yet in another it is of the utmost importance for it crystallises the astral plane and completes it. And also have before you the exact correspondences of certain universal formulae (for in the aforesaid insignia and implements you hold a perfect representation of the Universe (6), the contemplation of which should in itself tend to prevent your mind dwelling on irrelevant subjects, but on the contrary compel your attention to the sublime studies of the mysteries of the Macrocosm.) Also do these Insignia, which have been consecrated, give you a certain power through their having attracted rays of force from the Infinite Invisible more or less potent in proportion to your development.

The importance of using the implements on every occasion would appear to be great. For the implement assists the invoking of a ceremony, and the latter should help the implement, and therefore every voyage, for example, to the realms of Fire or Water should add a flame to the Wand and moisture to the Cup.

Next purify the room with Fire and Water and the Lesser Banishing Ritual of the Pentagram. Imagine that we have chosen as a Tattwa, Apas-Prithivi. For this symbol naturally, use the correspondences of Water and Earth, but bear in mind that the World of Water is here chiefly expressed, the Earth being secondary. Therefore in this particular example, it is well to use principally the Cup, the Pentacle only in a minor sense. To imply this, use the Cup to make even many of the Earth symbols, and only occasionally employ the Pentacle in working the particular symbol.

In this suppositious case of  , thoroughly to fill

your Sphere with the idea of this Tattwa, draw with the Cup around your Room the Greater Invoking Ritual of the Pentagram both of Water and of Earth. Then return to your seat, and for Process One, Skrying, do the following. Place the Tattwa card before you on the Altar, take the Cup in the right hand and the Pentacle in the left, and look at the symbol long and steadily until you can perceive it clearly as a thought vision when you shut your eyes. Vibrate the Names of Water and of Earth (Empeh Arsel, etc.) and try to realise the mental union more and more. It may help you to perceive it as a large crescent made of blue or silvery water containing a cube of yellow sand. Continue trying to acquire a keen perception of the Tattwa until the Element and its shape and its qualities shall seem to have become a part of you, and you should then begin to feel as though you were one with that particular Element, completely bathed in it, and as if all other Elements were non-existent. If this be correctly done, you will find that the thought of any other Element than the one with which you are working will be distinctly distasteful to you.

Having succeeded in obtaining the thought vision of the symbol, continue vibrating the Divine Names with the idea well fixed in your mind of calling before you on the card a brain picture of some scene or landscape. This, when it first appears, will probably be vague, but continue to realise it more and more of whatever nature (imagination or memory, etc. (8), you may believe it to be—remembering that this is a passive state of the mind, and not yet is the time to test or reason (9). Only when the thought picture shall have become sufficiently tangible and vivid, and you find that you are beginning to lose the sense of confusion and vagueness should you begin to apply tests. Before this period, all reasoning, all doubting, is destructive to the experiment.

In all probability, the thought picture may become so clear to you (though this may be a matter of time

and much practice) that it will seem as though the picture were trying to precipitate through the symbol. In such a case as this there can be no difficulty, for the vision will be nearly as clear to the perception as a material one might be. But you can arrive at a great deal by merely receiving the impression of the landscape as a thought. For example, I perceive appearing an expanse of sea, a slight strip of land—high grey rocks or boulders rising out of the sea. To the left a long gallery of cliffs jutting out some distance into the sea (10). This appears sufficiently vivid, so I begin my tests. I suspect my memory chiefly, so I draw in front of the picture on the card, with the Lotus Wand, a large TAU in light. Then, believing that I may have constructed the scene in imagination, I now formulate on the card a large Caph. In this case, neither of these symbols banish or dim the scene in any way, so I continue. (But if the scene vanishes or changes or becomes blurred, it is well to banish with a Pentagram whatever may remain on the card, and simply re-commence the process at the point where you are endeavouring to attract a picture on the card.)

I now draw over the picture with the Cup the water Pentagram, and with the Pentacle the Earth Pentagram (11) using the correct vibration. This intensifies the picture, and I now perceive flung into it many figures, principally of the Water spirit type. On gazing further, and repeating the vibration, I perceive a much larger figure than the elementals, overshadowing them, clothed in blue and white, with some glimmering of silver. To obtain detail I must work for some time longer, and must continue invoking with my water and earth Symbols, and look and test alternately.

Believing that sufficient has been herein explained to enable a student to understand the general method of this process of skrying, I will proceed further to the rules for astral projection, but be it remembered that it is possible to carry this vision very far indeed, and

that the student should by no means stop where I have done.

ASTRAL PROJECTION. (12). Therefore you will follow the rules given in the preceding pages for Skrying, until the point where the symbol of the Tattwa has become perfectly vivid to the perception and when you feel as though you were almost one with the Element. You may modify the earlier stages of the working by so enlarging the symbol astrally that the human being can pass through it. When very vivid, and not until then, *pass, spring or fly through it*, and do not begin to reason till you find yourself in some place or landscape (13). And as before, only test when the landscape shall have become a tangible and somewhat complete picture. If you have made your mind a blank as much as possible, the first idea that enters your mind (that is to say vividly) after you have traversed the symbol should be a correct correspondence of the Tattwa in question.

Having already, by the process of skrying, obtained a vision of  , in this particular case I will use the same symbol, on which I still perceive the reflected picture, and will leap through it, and go astrally to the scene in question. I therefore astrally fly or leap through it.

My first impression is to find myself standing on a boulder slightly out at sea, which I had noted as an important point in the picture. I realise that I am standing clothed in my $5 = 6$ insignia and white robe, on this rock, facing the shore. Turning to the right I am conscious of the gallery of cliffs, and to the left and back of me the sea, everywhere.

(On the planes, it would appear well to act exactly as one would in a physical experience or a landscape, realising each step as one goes, *not trying to look on both sides at once or at the back of one's head*, but

turning first to the right hand and examining that, and then to the left, then turning right around, and so on. It is better as much as possible to remain in one spot (until very experienced) to avoid reflexes. In fact, the more practically the experiences are worked, the more chance of success.)

I have an impression that the air is very cold. I stoop down and feel the rock, which I find is of a coral nature. I have already tested this vision in process One (skrying), but it is well to repeat the same, to see if I am sufficiently in touch with the landscape. I therefore trace with my astral Lotus Wand the symbols I evoked before, the TAU and the CAPH, in white light, making them very forcibly. In fact, I do not cease tracing them until I actually perceive them as vividly as I do the landscape. Seeing that the scene does not vanish or become dim (14) I now with my Astral Cup and Pentacle, draw in Light very large Water and Earth Pentagrams, standing on the sea. These, even more than the former symbols should be continued and accentuated until they become to the impression of the mind as living entities as the landscape itself. If these latter be correctly drawn and sufficiently realised, there will be little chance of illusion during the rest of the experience.

The drawing of these Pentagrams standing above the sea appears at once to increase the vitality of the scene, for the rather intangible Elementals and Angelic Being that I had perceived in the reflected picture became more and more real to the impression.

Had I commenced at once with astral projection without the introduction of my Skrying experience, I should have had probably to evoke these figures. In such a case, using the Invoking Pentagrams of Water, I should continue vibrating the Deity Names, etc. of these Elements (employing as well as the names before mentioned, those of the Angels and Rulers, such names as Tharsis, Kerub, etc., being very potent) and would call upon a force by right of these names and symbols

to manifest, and I should continue this process until some forms appeared.

After careful examination, by first receiving the impression and then testing it, I can describe the following. The Angelic being, feminine in type, pale brown hair and light grey-green eyes, is draped in blue and white, draperies heavy in nature, and wears a crown formed of crescents. She holds in the left hand a curious cup, heavy, and with a squarish base, and in the right a wand with a symbol much like the positive element of Water.

The Elementals vary in type, the majority being of the mermaid and merman nature, but again many tending to the Earth and Air nature.

Turning to the Angelic Being, I make the $5 = 6$ Signs and LVX Signs, and to the Elementals the $3 = 8$ and $1 = 10$ Signs, and by right of these (that is to say by the knowledge of the central spirit, and, in their instance of that of water and earth) I ask to have explained some of the secrets of the working of the plane of 

The Angel having answered my signs by similar ones, gives the impression that she is willing to instruct me. (This can enter the mind as an extraneous thought, or may be heard (15) clairaudiently.) She shows how even the work on this particular spot is varied, and according to the types of the Elementals is the labour allotted. Some of the Elementals tending to the gnome type are digging in the cliffs, with spiky instruments, and boring holes therein, thereby permitting the water to enter freely. (This may explain the spongy rather than broken aspect of the rock). The mermaid and merman Elementals, which are in the large majority, I think, receive some of the dust, which they carry into the sea. (Some of this may go to form islands.) Others also are bringing earth and weeds and such-like from the depths, also probably to form land. There are also

figures holding funnel-like Cups who rise from the sea, and having drawn air into them, dive again, carrying that element into the sea. (16)

It can be understood how these investigations can be carried to very great detail, but to be as brief as possible I ask if I may be shown the effect of this Ray of  on the Universe generally and on this Planet in particular.

I understand that the effect of the Ray is generating and fructifying generally, and on the whole beneficent, though everything would depend on the Force with which it was united. Its correlative would be thick rich water, containing such substance. I ask for its influence on the Earth. (To do this I can show as a thought-picture this planet of ours, with its continents, seas, etc., drawn thereon, and pray this Angel to send a ray first to one spot and then to another.) In answer I perceive the ray falling right through the water of the Earth, as if the affinity lay with all land under water. "The Lifter of Earth in the Waters is its Name" does the Angel say. Nearly all vegetation attracts this ray, but very especially water plants, most of all those growing under water. The Zoophyte only partially attracts it, this latter seeming rather largely composed of some active element, Fire, I think. Among animals the Ray appears to fall on the seal and hippopotamus, and has a general affinity for most amphibious animals. With fish, the link seems to be small, a tortoise, a frog, and a snail are shown me, and *some* water-fowl of the duck type, very few actual birds, a sea fowl to an extent.

Falling on man, on the savage it would appear to be beneficial to health generally, to give a feeling of well-being, and would also govern to some extent generation. Its tendency would be to accentuate sensuality and laziness. On the intellectual man it increases intuition, with some desire to clothe idea with form, there-

fore the first vague development of form in the mind of the artist. (As before remarked, these experiences can be carried very far indeed, but as this experience has already become rather voluminous I will cease at this point—believing that sufficient is here expressed to suggest the manner of working these astral experiences generally.)

I salute therefore the Angel with the LVX Signs and the Elementals by the 3=8 and 1=10 Signs, and banish astrally the Pentagram and other symbols that I have traced upon the scene. The more powerfully the symbols have been evoked, the more powerfully should they be banished.

If you should be feeling a sensation of fatigue, as I before mentioned, make towards the symbols the sign of the Enterer indrawing their vitality into yourself again by the sign of Harpocrates. Then return by the way in which you came, that is through the symbol, and back into your room. (17) Once in your room, perform the Banishing Ritual of the Pentagrams (Supreme) that you have evoked; supposing a scene to remain on the symbol of the Tattwa banish that also. When you have had considerable practise it is probable that such detailed care as is herein indicated will not be necessary. Should the operation be too complicated to accomplish at one sitting it would be possible to divide it into parts. It is certain that you will find that you have practised your spiritual vision and acquired more knowledge in one experience carefully worked and tested than in a hundred careless and vague experiments which simply strengthen mental deception.

NOTES

1. This experiment is very good for the practice of Spiritual Sight, and in this manner you can easily prove correctness of vision. Also for this kind of simple experience you need not prepare yourself spiritually to such an extent as with further working, so that you can

have your cards if you wish continually with you, and practise with them when you will, at odd moments.

2. To find Tattwa when in course, note time of sunrise. Akasa always begins with sunrise and lasts 24 minutes, followed by Vayu 24 minutes, Tejas 24 minutes, Apas 24 minutes, Prithivi 24 minutes.

3. Placed at junction of Cross and Triangle, the incense, lamp etc., should be at angles of arms of Cross.

4. All $5 = 6$ members who are Zel. Ad. Min. have the right to wear the white robe and yellow girdle of the 3rd Adept, but not his cloak or Nemyss.

5. If 2 persons, one should be opposite the other.

If 3 persons, form a triangle.

If 4 persons, form a square.

If 5 persons, a pentagram, etc.

6. The G. D., Altar, the most synthetical of the symbols. Material universe ruled by the Spirit and Four Elements. The Rose-Cross contains the affirmation of the principal divisions of the Universe, synthetical like the Altar, but particular in the sense that it is attributed to the Sephira Tiphareth, the central Sun, and is therefore the symbol for the Microcosm—Man, the Adept, he to whom perfection of the Microcosm means a certain conscious union with the Macrocosm.

The white robe and yellow girdle imply Purity—Kether, Harmony—Gold, Tiphareth. Lotus Wand—Mercy. Sword—Severity.

7. Imagination (eidolon) means the faculty of building an Image. The imagination of the artist must lie in the power, which he possesses more or less in proportion to his sincerity, and his intuition, of perceiving forces in the Macrocosm, and allying or attuning himself thereto, his talents naturally and his artificial training permitting him to formulate images which shall express those forces.

8. During this process, it is more than likely that

you will be believing that the picture is one of memory, of imagination, of construction, etc. All these qualities being analogous to the faculty that you are employing, and the probability of their arising at this moment will be great.

9. Let it be remembered that this can only be a *part* of the plane of the Symbol expressed by ☽

10. Employ the "Lords who Wander" (the 7 Planets), the planetary Tarot trumps, as important test symbols.

For Memory	☽ ☽	Lord of the Night of Time.
For Construction	☿ ☿	
For Anger, Impatience	♂ ☿	
For Vanity	○ ☿	
For Pleasure	♀ ☿	
For Imagination	☽ ☿	
For Wandering Thoughts	☽ ☿	

11. Use occasionally the Pentacle, so as not to ignore to too great an extent the part that Earth plays herein.

12. In the case of starting the entire experience with Astral Projection only, you will understand that you ignore the portion of the process which attracts the picture to the card, but simply go forward through the symbol when once the latter is realised.

13. If working with correct correspondences, you are bound to arrive at some place answering to the same, if you project your astral sufficiently.

14. If after these repeated tests the Vision becomes diminished or changes very much, banish with the Astral implement, and return in the way you came, through the symbol, and start again freshly. If you feel you have expended too much force in the symbols which you traced in the scenes, redraw some of the force spent into yourself again by the formula of the signs of Horus and Harpocrates. Extend towards the

symbols in the sign of Hoor, redrawing them into yourself by the sign of Hoorpokraat.

15. Sometimes it seems as though one had to find the words to translate the impression; sometimes the words appear to be found already, for one believes that one has heard them.

16. The symbol shows the potency of the whorl-formation.

17. Some students, I believe, have great difficulty in returning. In such a case one can do so gradually by first flying into space, thinking of this Planet, fixing the thoughts on the particular country, then on the particular spot therein, then on the House, and lastly on the room and entering therein. But in most cases this would be unnecessarily complicated.

TATTWA VISIONS

Here follow two Tattwa visions by Soror Vestigia. These are provided as simple examples of the technique, and the procedure to be followed. The first of them is the fiery sub-element of Earth, Tejas of Prithivi.

Vestigia states that she found herself, after going through the imagined symbols, "in a volcanic district. No fire is to be seen, but the type of land is volcanic. Hill and mountains, hot air, and sunny light. Using a Pentacle, and calling on the Earth Names, I see before me a species of Angelic King Elemental. On testing him, I find that he gives me the Neophyte Saluting Sign, and the Philosophus (Fire) Sign. He bows low to the symbols that I give him, and says that he is willing to show me some of the working of the plane. He has a beautiful face, somewhat of the Fire type, yet sweet in expression. He wears a Golden Crown, and a fiery red cloak, opening on to a yellow tunic, over which being a shirt of mail. In his right hand he bears a wand, the lower end or handle being shaped somewhat as the Pentacle implement, and the staff and upper end being as the Fire Wand. In his left hand (but this I do not clearly see) he bears a Fire Wand; I think that the right hand points upwards and the left downwards, and is a symbol to invoke forces. Little figures of the gnome type come at his call. When commanded some broke the rocky parts of the Mountain with pick-axes which they carry. Others appear to dig in the ground. In breaking off these rocky pieces, there fall away little bits of bright metal or copper. Some of these Gnomes collected the bits of metal and carried them away in little wallets slung by a baldric from their shoulders. We followed them and came to some mountainous peaks. From these peaks issued some large and fierce,

some hardly perceptible, fires. Into cauldrons or bowls placed above these fires, the collected pieces of metal were placed. I was told that this was a lengthy process, but asked that I might see the result of what appeared to be a gradual melting of this metal. I was then shown some bowls containing liquid gold, but not I imagine, very pure metal. I again followed my guide, the Angelic King Elemental Ruler, who gave me his name as Atapa, and followed by some gnomes bearing the bowl of liquid gold, we came, after passing through many subterranean passages cut in the mountains, to a huge cavern of immense breadth and height. It was like a Palace cut out of the rock. We passed through rudely cut passages, until we reached a large central hall, at the end of which was a Dais on which were seated the King and Queen, the courtier gnomes standing around.

"This Hall seemed lighted by torches, and at intervals were roughly cut pillars. The Gnomes who accompanied us presented to the King and Queen their gold. These latter commanded their attendants to remove this to another apartment. I asked the King and Queen for a further explanation, and they appointing substitutes in their absence, retire to an inner chamber which appeared more elevated than the rest. The architecture here seemed to be of a different kind. This small hall had several sides, each with a door, draped by a curtain. In the center of the Hall was a large tripod receiver containing some of the liquid gold such as that we had brought with us. The King and Queen who before had worn the colours of Earth now donned, he the red, and she the white garments. They then with their Earth-Fire Wands invoked and joined their wands over the Tripod. There appeared in the air above, a figure such as Atapa, he who had brought me here. He, extending his wand, and invoking, caused to appear from each door a figure of a planetary or zodiacal nature. These each in turn held out his wand over the gold, using some sigil which I can but dimly follow. The gold each time appearing to undergo a change. When these

last figures have retired again behind the curtains, the King and Queen used a species of ladle and compressed together the gold, making it into solid shapes and placing one of these at each of the curtained doors. Some gold still remained in the bowl. The King and Queen departed, and it seemed to me that I saw a figure again appear from behind each curtain and draw away the pieces of gold."

The second one I shall quote is a vision of Spirit of Water, Akasa of Apas, also by Vestigia.

"A wide expanse of water with many reflections of bright light, and occasionally glimpses of rainbow colours appearing (perhaps symbolising the beginning of formation in Water). When divine and other names were pronounced, elementals of the mermaid and merman type appear, but few of other elemental forms. These water forms are extremely changeable, one moment appearing as solid mermaids and mermen, the next melting into foam.

"Raising myself by means of the highest symbols I have been taught, and vibrating the names of Water, I rose until the Water vanished, and instead I beheld a mighty world or globe, with its dimensions and divisions of Gods, Angels, elementals, demons—the whole universe of Water (like the tablet ruled by EMPEH ARSEL GAIOL), I called on this latter name, and the Universe seemed to vivify more and more. I then called on HCOMA, and there appeared standing before me a mighty Archangel (with four wings) robed in glistening white, and crowned. In one hand, the right, he held a species of trident, and in the left a Cup filled to the brim with an essence which appeared to be derived from above. This essence, brimming over, poured down below on either side. From the overflowing or overrunning of this Cup, which derives its essence from Atziluth, apparently the cup being in Briah, the World of Yetzirah obtains its moisture. It is there differentiated into its various operative forces.

"These operative forces are represented by Angels

each with their respective office in the world of moisture. These forces working in Yetzirah, when descending and mingling with the Kether of Assiah, are initiating the force of that which we as human beings call Moisture."

THE VISION OF THE UNIVERSAL MERCURY

"We stood upon a dark and rocky cliff that overhung the restless seas. In the sky above us was a certain glorious sun, encircled by that brilliant rainbow, which they of the Path of the Chameleon know.

"I beheld, until the heavens opened, and a form like unto the Mercury of the Greeks (1) descended, flashing like the lightning; and he hovered between the sky and the sea. In his hand was the staff (2) wherewith the eyes of mortals are closed in sleep, and wherewith he also, at will, re-awakeneth the sleeper; and terribly did the globe at its summit dart forth rays. And he bare a scroll whereon was written:

Lumen est in Deo,
 Lux in homine factum,
 Sive Sol,
 Sive Luna,
 Sive Stelloc errantes,
 Omnia in Lux,
 Lux in Lumine
 Lumen in Centrum,
 Centrum in Circulo,
 Circulum ex Nihilo,
 Quid scis, id eris. (3)
 F.I.A.T. (4)
 E.S.T. (5)
 E.S.T.O. (6)
 E.R.I.T. (7)

In fidelitate et veritate universas ab aeternitate. (8)
 Nunc Hora.
 Nunc Dies.

Nunc Annus,
Nunc Saeculum,
Omnia sunt Unum,
et Omnia in Omnibus.

A.E.T.E.R.N.I.T.A.S. (9)

Then Hermes cried aloud, and said:

"I am Hermes Mercurius, the Son of God, the messenger uniting Superiors and Inferiors. I exist not without them, and their union is in me. I bathe in the Ocean. I fill the expanse of Air. I penetrate the depths beneath."

And the Frater who was with me, said unto me:

"Thus is the Balance of Nature maintained, for this Mercury is the beginning of all movement. This He, (10) this She, this IT, is in all things, but hath wings which thou canst not constrain. For when thou sayest 'He is here' he is not here, for by that time he is already away, for he is Eternal Motion and Vibration."

Nevertheless in Mercury must thou seek all things. Therefore not without reason did our Ancient Fratres say that the Great Work was to "Fix the Volatile." There is but one place where he can be fixed, and that is the Centre, a centre exact. "Centrum in trigono centri." (11) The Centre in the triangle of the Centre.

If thine own soul be baseless how wilt thou find a standing point whence to fix the soul of the Universe?

"Christus de Christi,
Mercury de Mercurio,
Per viam crucis,
Per vitam Lucis
Deus te Adjutabitur!" (12)

TRANSLATION OF AND NOTES
ON DOCUMENT M

By G. H. FRATER, S.R.M.D.

1. Hermes is Greek, Mercury is Roman.
2. Compare with v. 47 ODYSSEY: "Him promptly obeyed the active destroyer of Argus. Forth sped he, and under his feet he bound his ambrosial sandals. Then, taking his staff wherewith he the eyes of mortals closeth at will, and the sleeper at will reawakens."
3. Translation: The Light is in God, the LVX hath been made into Man. Whether Sun, or Moon, or Wandering Stars, all are in Lux, the Lux in the Light, the Light in the Centre, the Centre in the Circle, the Circle from the Nothingness (Negative or Ain ՚)
- What thou mayest be (i.e. what thou hast in thyself, the capability of being) that shalt thou be (or become).
4. Flatus. Ignis. Aqua. Terra. Air. Fire. Water. Earth.
5. Ether. Sal. Terrae. Ether, the Salt of the Earth.
6. Ether. Subtilis. Totius. Orbis. The subtle Ether of the whole universe.
7. Ether. Ruens. In. Terra. The Ether rushing into the Earth.
8. Let it be (or become). It is. Be it so. It shall be (or endure). In Universal faithfulness and truth from eternity. Now an hour, Now a day, Now a year, Now an age, all things are One, and All in All. ETERNITY.
9. These ten letters are Notaricons of: Ab Kether. Ex Chokmah. Tu Binah. Ex Chesed. Regina Geburah. Nunc Tiphareth. In Netzach. Totius Hod. Ad Yesod. Saeculorum Malkuth. "From the Crown, out of Wisdom—Thou, O Understanding art Mercy, Queen of Severity. Now the perfect Beauty, in the Victory, of all Splendour, for the Foundation, of the Ages of the Universe.
10. Probably alludes to the Three Principles.
11. This was, I believe, but am not certain, the motto of our Frater Count Adrian a Meynsicht, otherwise known as Henricus Madathanus.

12. The Christ from the Christ. The Mercury from the Mercury, Through the Path of the Cross, Through the life of the Light, God shall be Thy Help.

(Note: An illustration accompanying this manuscript depicted a conventional nude figure of Mercury, winged helmet and sandals, diving into the sea. In the right hand was the Caduceus, and the left bore a scroll showing the words described in the text.—I.R.)

TALISMANS

THE FORMATION OF TALISMANS AND FLASHING TABLETS

A TALISMAN is a magical figure charged with the force which it is intended to represent. In the construction of a Talisman, care should be taken to make it, as far as is possible, so to represent the Universal Forces that it should be in exact harmony with those you wish to attract, and the more exact the symbolism, the more easy it is to attract the force—other things coinciding, such as consecration at the right time, etc.

A SYMBOL should also be correct in its symbolism, but it is not necessarily the same as a Talisman.

A FLASHING TABLET is one made in the complementary colours. A flashing colour, then, is the complementary colour which, if joined to the original, enables it to attract, to a certain extent, the Akasic current from the atmosphere, and to a certain extent from yourself, thus forming a vortex which can attract its flashing light from the atmosphere. Therefore, to make anything of this description which shall be really operative, so does it proportionately tire you.

The complementary colours are:

White	complementary to Black and Grey
Red	complementary to Green
Blue	complementary to Orange
Yellow	complementary to Violet
Olive	complementary to Red-Orange
Blue Green ...	complementary to Russet
Violet	complementary to Citrine
Reddish Orange	complementary to Green Blue
Deep Amber...	complementary to Indigo
Lemon Yellow.	complementary to Red Violet
Yellow Green..	complementary to Crimson

The other complementaries of other mixed colours can easily be found from this scale.

Coming now to the nature and method of formation of the Talisman, the first thing to be remembered is that it is not always a just and right thing to form a Talisman with the idea of completely changing the current of another person's Karma. In any case you could only do this in a certain sense. It will be remembered that the words of the CHRIST which preceded His cures were "Thy sins be forgiven thee," which meant that the Karmic action was exhausted. Only an Adept who is of the nature of a God can have the power, even if he have the right, to take upon himself the Karma of another. That is to say, that if you endeavour to change completely, (I am not now speaking of adapting and making the best of a person's Karma), the life current, you must be of so great a force that you can take this Karma from them by right of the Divine Power to which you have attained—in which case you will only do it in so far as it does not hinder their spiritual development.

If, however, this is attempted on a lower plane, it will usually be found that what you are endeavouring to bring about is in direct opposition to the Karma of the person concerned. It will not work the required effect and will probably bring a current of exhaustion and trouble on yourself. Without doing much good you will have attracted his own Karma into your own atmosphere and, in fact, brought it on yourself.

These remarks only apply to an attempted radical change in the Karma of another, which is a thing you have no right to do until you have attained the highest adeptship.

The formation or adaptation of Talismans in ordinary matters should be employed with great discernment. What may assist in material things is often a hindrance spiritually, seeing that for a force to work, it must attract elemental forces of the proper descrip-

tion, which may thus, to an extent, endanger your spiritual nature.

Also, in making Talismans for a person, you must endeavour to isolate yourself entirely from him. You must banish from your mind any feeling of love or hate, irritation, etc., for all these feelings operate against your power.

It is but rarely that a Talisman for the love of a person is a right and justifiable thing to construct. Pure love links us to the nature of the Gods. There is a perfect love between the Angels and the Gods because there is perfect harmony among them, but that is not the lower and earthly love. Thus a Talisman made for terrestrial love would be sealed with the impress of your own weakness, and even if successful, would react on you in other ways. The only way in which real power can be gained, is by transcending the material plane and trying to link yourself to your Divine and Higher Soul. That is why trouble is so great an initiator, because trouble brings you nearer spiritual things when material things fail.

Therefore, a Talisman as a rule is better made for one in whom you have no interest. In the work of actual consecration, it is always a good thing to purify the room and use the Banishing Ritual of the Pentagram. All these are aids which the Adept, when sufficiently advanced, will know when to use and when not to do so. It is better, if possible, to finish a Talisman at one sitting, because it is begun under certain conditions and it may be difficult to put yourself in the same frame of mind at another time.

Another point that beginners are apt to run away with, is that Talismans can be made wholesale. Suppose a dozen Talismans were made to do good to as many different people, a ray from yourself must charge each Talisman. You have sent out a sort of spiral from your aura which goes on to the Talisman and attracts a like force from the atmosphere—that is, if you have learned to excite the like force in yourself at the moment of

consecration. So that, in the case supposed, you would have a dozen links connecting with you, like so many wires in a telegraph office, and whenever the force which any of these Talismans was designed to combat becomes too strong for the force centred therein, there is an instantaneous communication with you—so that the loss of force to which you would be continually liable might be such as to deplete you of vitality and cause you to faint.

In cases where Talismans and symbols have done their work, they should be carefully de-charged, and then destroyed. If this is not done, and you take a symbol, say of water, still charged and throw it into the fire to get rid of it, you are inflicting intense torment on the Elemental you have attracted, and it will re-act on you sooner or later. Also, if you throw away a still charged Talisman, thus desecrating it, it will become the property of other things, which, through it, will be enabled to get at you. It is for these reasons that the Talisman should be de-charged with the Pentagram and Hexagram according as it partakes of the planetary or zodiacal nature—and these remarks apply equally to Flashing Tablets.

If a Talisman is given to a person who goes away, and does not return it, you can render it inoperative by invoking it astrally and then de-charging it with great care and force.

A FLASHING TABLET should be carefully made, charged, and consecrated, and then each morning the Adeptus should sit before it and practise clairvoyance, endeavouring to go through it to the plane it represents, and then to invoke the power and ask for strength to accomplish the matter desired, which will be granted if it be a lawful and laudable operation.

Any Flashing Tablet of two colours should be as nearly balanced in proportion of the extent of colour as possible—the ground one colour, and the charge another. There is also a mode in which three colours can be used in a planetary talisman. This is done by

placing the seven colours on the Heptagram, and drawing two lines to the points exactly opposite, which will thus yield two flashing colours. This properly drawn, will give the effect of a flashing light playing on the symbol, partly visible physically and partly clairvoyantly, i.e., if properly charged. An advanced Adept should be able to charge his Tablet to a certain extent as he constructs it.

The radical colour of the Planet is symbolical. But a Talisman for harmony of idea say, could be well represented by the TIPHARETH of VENUS—a beautiful yellow-green, and so on.

The Lion Kerub of VENUS would represent spiritual fire and thus symbolises the inspiration of the poet—the colour being a soft and beautiful pearl grey, and the charges should be white. The Watery part of Venus would represent the reflective faculty and answer to spiritual beauty, colour a bluish-green. The Vault contains a perfect scale of Talismans of every description of Planet, and shows how a planetary man will look at everything according to the colour of his aura, due to the planet under which he is born. The real Adept comes forth from the sides to the centre. He is no longer under the dominion of the Stars.

Having made a Magical Talisman, you should use some form of charging and consecrating it, which is suitable to the operation. There are certain words and Letters which are to be invoked in the charging of a Tablet, the Letters governing the Sign under which the operation falls, together with the Planet associated therewith (if a planetary Talisman). Thus in Elemental operations, you take the Letters of the appropriate zodiacal triplicity, adding AL thereto, thus forming an Angelic Name which is the expression of the force. Hebrew Names as a rule, represent the operation of certain general forces, while the names on the Enochian or Angelical Tablets represent a species of more particular ideas. Both classes of Names should be used in these operations.

After preparing the room in the way laid down for the consecration of lesser magical implements, supposing this to be an Elemental Talisman, first formulate towards the Four Quarters the Supreme Ritual of the Pentagram as taught. Then invoke the Divine Names, turning towards the quarter of the Element.

Let the Adeptus then, being seated or standing before the Tablet, and looking in the requisite direction of the force which he wishes to invoke, take several deep inspirations, close the eyes, and holding the breath, mentally pronounce the letters of the Forces invoked. Let this be done several times, as if you breathed upon the Tablet pronouncing them in the vibratory manner. Then, rising, make the sign of the Rose and Cross over the Tablet, and repeating the requisite formula, first describe round the Talisman, a circle, with the appropriate magical implement, and then make the invoking Pentagrams five times over it, as if the Pentagrams stood upright upon it, repeating the letters of the Triplicity involved with AL added. Then solemnly read any invocation required, making the proper sigils from the Rose as you pronounce the Names.

The first operation is to initiate a whirl from yourself. The second, to attract the force in the atmosphere into the vortex you have formed.

Then read the Elemental Prayer as in the Rituals, and close with the Signs of the circle and the cross (that is the Rose-Cross) after performing the necessary Banishing.

Be careful, however, not to banish over the newly consecrated Talisman, as that would simply decharge it again and render it useless. Before Banishing, you should wrap the charged Talisman in clean white silk or linen.

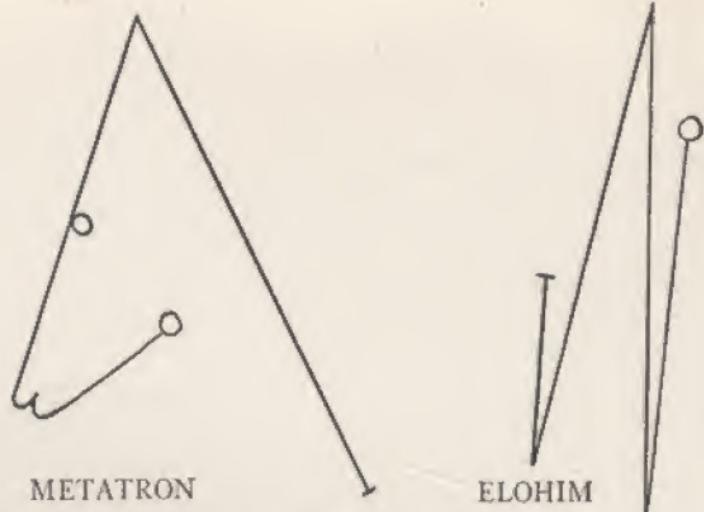
SIGILS

In the Opening Ceremony of the grade of 5=6 Adeptus Minor, the Complete Symbol of the Rose and Cross is called the "Key of Sigils and of Rituals," and it is further said that it represents the Forces of the 22 Letters in Nature, as divided into a Three, a Seven, and a Twelve.

The inner Three Petals of the Rose symbolise the active Elements of Air, Fire, and Water, operating in the Earth, which is as it were the recipient of them, their container and ground of operation. They are coloured, as are all the other petals, according to the hues of the Rainbow in the masculine (positive) scale. The seven next Petals answer to the Letters of the Seven Planets, and the Twelve Outer to the Twelve Signs of the Zodiac.

Now if thou wilt trace the Sigil of any word or name either in the Air, or written upon paper, thou shalt commence with a circle at the point of the initial letter on the Rose, and draw with thy magical weapon a line from this circle unto the place of the next letter of the name. Continue this, until thou hast finished the word which the letters compose. If two letters of the same sort, such as two Beths or Gimels, come together, thou shalt represent the same by a crook or wave in the line at that point.

And if there be a letter, as Resh in Metraton, through which the line passeth to another letter and which yet formeth part of the name, thou shalt make a noose in the line at that point thus: —o— to make the same. If thou art drawing the Sigil thou mayest work it in the respective colours of the letters and add these together to form a synthesis of colour. Thus the Sigil of Metraton shall be: blue, greenish-yellow, orange, red-orange, and greenish-blue: the synthesis will be a red-dish-citron.



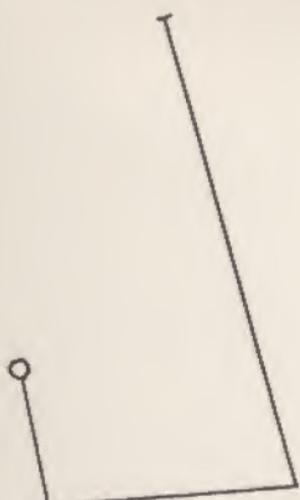
(Note: If the reader will draw a Rose, copied from the complete symbol of the Rose-Cross, about three-and-a-half to four inches in diameter, and trace the above Sigils on a piece of fairly transparent paper placed over the Rose, he will learn for himself how these Sigils are drawn. He should experiment tracing half a dozen or so of these.—I.R.)

Now we will trace, for example, the Sigils of the Forces under Binah, the Third Sephirah. Incidentally, the Sigils for the plane of a Sephirah are always worked out on this system in this order:

- First.* Sigil of the Sephirah—Binah.
- Second.* Sigil of the Divine Name, representing the force of the Sephirah in the World of Atziluth.
For Binah, YHVH ELOHIM.
- Third.* The Sigil of the Archangel, representing the force of the Sephirah in Briah—Tzaphqiel.
- Fourth.* Sigil of the Choir of Angels, representing the force of the Sephirah in Yetzirah—Aralim.
- Fifth.* The Sigil of the Sphere of the Planet representing the force of the Sephirah in Assiah—Shabbathai.
- Finally,* the Sigils of any other names whose numbers have some relation to the powers of the Sephirah or its Planet.

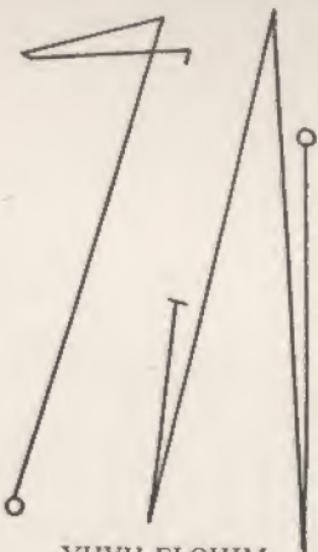
Yet these latter (the Sigils of the Intelligence and

1. SEPHIRAH



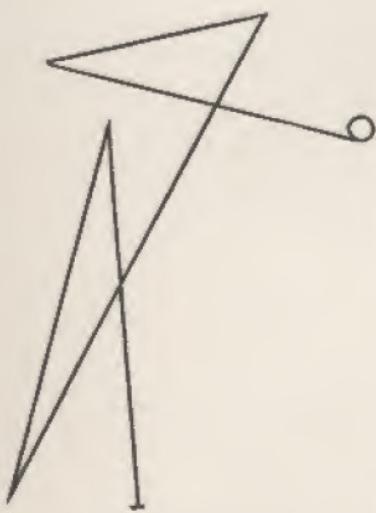
BINAH

2. ATZILUTH



YHVH ELOHIM

3. BRIAH



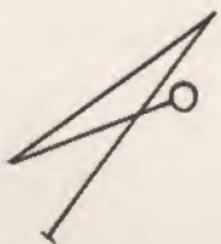
TZAPHQIEL

4. YETZIRAH



ARALIM

5. ASSIAH

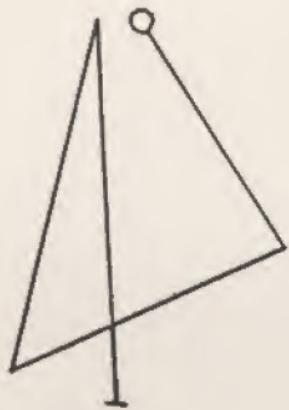


SHABBATHAI

6. OTHER SIGILS



YOD HE VAU HE (45)



AGIEL (45)



ZAZEL (45)

Spirit) are more usually taken from the Magical Kamea or Square of the Planets according to a slightly different system as will be shown hereafter.

TELESMATIC FIGURES

Now there is also a mode whereby, combining the letters, the colours, the attributions and their Synthesis, thou mayest build up a telesmatic Image of a Force. The Sigil shall then serve thee for the tracing of a Current which shall call into action a certain Elemental Force. And know thou that this is not to be done lightly for thine amusement or experiment, seeing that the Forces of Nature were not created to be thy plaything or toy. Unless thou doest thy practical magical works with solemnity, ceremony and reverence, thou shalt be like an infant playing with fire, and thou shalt bring destruction upon thyself.

Know, then, that if thou essay in the imagination to form an astral image from the Names, the first letter shall be the head of the Figure or Form, and the final letter shall be its feet. The other letters shall be, and represent in their order, its body and members.

AGIEL, for example, shall give thee an Angelic Form of the following nature and appearance:

<i>Aleph</i> , Air.	The head winged, and of a golden colour, with long floating golden hair.
<i>Gimel</i> , Luna.	Crowned with blueish silver crescent, and with a face like that of a grave and beautiful woman, with a blueish halo.
<i>Yod</i> , Virgo.	The body of a maiden clothed in grass green robe.
<i>Aleph</i> , Air.	Golden wings of a large size, partly covering the lower part of the figure.
<i>Lamed</i> , Libra.	Feet and limbs well-proportioned and, either in the hand of the figure or lying at its feet, the sword and scales of Justice in bright green.

Playing round the figure will be a greenish light, the colour of its synthesis. The Keys of the Tarot may help thee in the form.

See well also that thou makest the Image as pure and beautiful as possible, for the more impure or common the figure, the more dangerous is it unto thee. Write upon the breast its Sigil, upon the girdle its Name, and place clouds below the feet. And when thou hast done this with due solemnity and rigid correctness of symbolism, shunning as thou wouldest shun death any suggestion of coarseness or vulgarity in an Angelic symbol, then hear what it shall say unto thee.

Seraphim will give thee an Angelic Figure like a Warrioress with Flame playing about her, and a countenance glorious like the Sun, and beneath her feet the stormy Sea and thunder clouds, and lightning about her, and a glow as of Flame. She has a triangular helmet or head-dress of Flame like the symbol of Fire.

Graphiel will give thee a Great Angel like a Female Warrior with a most glorious countenance, crowned with the Crescent and flashing with Light, and surrounded by Flame and Lightning and with Four Wings.

The termination EL *always* gives to Angelic Forms the Wings and Symbols of Justice. The ending YAH will make the Figures like enthroned Kings or Queens, and with flaming glory at their feet.

THE VIBRATORY MODE OF PRONOUNCING THE DIVINE NAMES

In vibrating the Divine Names, the Operator should first of all rise as high as possible towards the idea of the Divine White Brilliance in KETHER—keeping the mind raised to the plane of loftiest aspiration. Unless this is done, it is dangerous to vibrate only with the astral forces, because the vibration attracts a certain force to the operator, and the nature of the force attracted rests largely on the condition of mind in which the operator is.

The ordinary mode of vibrating is as follows: Take a deep and full inspiration and concentrate your con-

sciousness in your heart, which answers to Tiphareth. (Having first, as already said, ascended to your Kether, you should endeavour to bring down the white Brilliance into your heart, prior to centering your consciousness there.)

Then formulate the letters of the Name required in your heart, in white, and feel them written there. Be sure to formulate the letters in brilliant white light, not merely in dull whiteness as the colour of the Apas Tattwa. Then, emitting the breath, slowly pronounce the Letters so that the sound vibrates within you, and imagine that the breath, while quitting the body, swells you so as to fill up space. Pronounce the Name as if you were vibrating it through the whole Universe, and as if it did not stop until it reached the further limits.

All practical occult work which is of any use, tires the operator or withdraws some magnetism, and therefore, if you wish to do anything that is at all important, you must be in perfect magnetic and nervous condition, or else you will do evil instead of good.

When you are using a Name and drawing a Sigil from the Rose, you must remember that the Sephirah to which the Rose and Cross are referred, is Tiphareth, whose position answers to the position of the heart, as if the Rose were therein. It is not always necessary to formulate before you in space the telesmatic angelic figure of the Name. As a general rule, pronounce the Name as many times as there are letters in it.

FURTHER ON TELEMATIC FIGURES

As before taught the Names of all Angels and Angelic Forces terminate, with few exceptions, in either AL or YAH. The Divine Name AL belongs to Chesed and it represents a good, powerful, and mighty force, but of somewhat milder operation than the Name YAH. Since not only the Angels but even devils are said to draw their force and power directly from the prolific source of the divine energies, therefore frequently to the names of evil spirits, is AL added. The Name YAH is added to the name of an Angel or Spirit who exercises only a good and somewhat beneficent office.

This being understood, these two terminations being rather in the nature of incidental attributions than of essential distinction, they need not be taken too much notice of in the construction of a telesmatic image.

In building up such an image, you can either imagine it astrally before you, or paint the actual resemblance. Care should however be taken to pronounce the Divine Names belonging to the world under which the telesmatic image under course of construction would fall. Thus to ATZILUTH are allotted Deific Names. To BRIAH, Archangelic and so on. It is also useful to employ the Sephirotic Names which are comprised in the special world to which the Telesmatic Image is allotted.

It is well to note that the four Worlds themselves formulate the Law involved in the building up or expression of any material thing. The world of ATZILUTH is purely archetypal and primordial, and to it, as before said, Deific Names are applied. BRIAH is creative and originative, and to it certain Great Gods called Archangels are allotted. YETZIRAH is formative and Angelic Orders are allotted thereunto. ASSIAH which is the material world consists of the great Kingdoms of the Elementals, human beings, and in some

cases of the Qlippoth—though these latter really occupy the planes below Assiah.

From these remarks it will be seen that a Telesmatic Image can hardly apply to Atziluth; that to Briah it can only do so in a restricted sense. Thus a Telesmatic Image belonging to that world would have to be represented with a kind of concealed head, possessing a form shadowy and barely indicated. Telesmatic Images, then, really belong to YETZIRAH. Therefore it would be impossible to employ the telesmatic image of a Divine Name in Atziluth, for it would not represent that in the world of Atziluth, but rather its correlation in Yetzirah. In Assiah you would get Elemental forms.

The sex of the figure depends upon the predominance of the masculine or the feminine in the whole of the Letters together, but a jumble of the sexes should be avoided in the same form. The image built up should be divided into as many parts as there are letters, commencing at the upper part and so on in order. In addition to this method of determining the sex of the Telesmatic Image of a Name, certain Names are inherently masculine, others feminine, and some epicene, irrespective of the mere testimony of the Letters.

SANDALPHON, for instance is thus analysed:

SAMEKH	Male	PEH	Female
NUN	Male	VAU	Male
DALETH	Female	NUN	Male
LAMED	Female		

Therefore masculine predominates, and if it were an ordinary Name you would make a masculine Form out of it. But as this Name is especially applied to the feminine Kerub, it is an exception to the rule; it is an Archangelic Name, belonging to the Briatic World and not merely an Angelic Name relating to Yetzirah. SANDALPHON is also called *Yetzer*, meaning "left," and its letters are: female, female and male, so that, in this case, it may be any of these.

The Seven Letters composing the Name SANDAL-PHON are thus adapted to the Telesmatic Image.

SAMEKH	Head. Would represent a beautiful and active face rather thin than fat.
NUN	Neck, would be admirably full.
DALETH	Shoulders of a beautiful woman.
LAMED	Heart and chest, the latter perfectly proportioned.
PEH	Hips strong and full.
VAU	Legs massive.
NUN	Feet sinewy and perhaps winged.

If it be desired to build up an elemental form out of this Name a very peculiar figure would result.

SAMEKH	Head fierce, but rather beautiful.	Blue
NUN	Neck with eagle's wings from behind.	Blue-green
DALETH	Shoulders feminine, rather beautiful.	Green-blue
LAMED	Chest of a woman.	Emerald
PEH	Strong and shaggy hips and thighs.	Red
VAU	Legs of a Bull.	Red-orange
NUN (final)	Feet of an Eagle.	Green-blue

This it will be seen, is almost a synthetical Kerubic Figure. This figure may be represented, as it were, with its feet on the Earth, and its head in the clouds. The colours in the scale of the King would synthesize as a delicate and sparkling green.

The uncovered parts of the body would be blue, the countenance belonging to Sagittarius would be almost that of a horse. The whole form would be like that of a goddess between ATHOR and NEITH holding a bow and arrows, that is if represented as an Egyptian symbol.

If again, we endeavour to translate this Name into

symbols on a Tattwic Plane, we get the following:

SAMEKH	comes under FIRE
NUN	comes under WATER
DALETH	comes under WATER OF EARTH
LAMED	comes under AIR
PEH	comes under FIRE
NUN	comes under WATER.

These would be synthesized thus: A silver crescent on a red triangle placed over a yellow square. All three would be charged and enclosed within a large silver crescent.

Now, taking an example, the Telesmatic Image appertaining to the Letter ALEPH. This on the Briatic Plane, would be rather masculine than feminine and would be resumed by a spiritual figure hardly visible at all, the head-dress winged, the body cloud-veiled and wrapped in mist, as if clouds were rolling over and obscuring the outline, and scarcely permitting the legs and feet to be seen. It represents the Spirit of Ether. In the Yetziratic World, it would be like a Warrior with winged helmet, the face angelic but rather fierce, the body and arms mailed and bearing a child—the legs and feet with mailed buskins and wings attached to them.

In ASSIAH, this same letter ALEPH is terrific energy and represents, as it were, mad force (the shape of the Letter is almost that of a Swastika). On the human plane, it would represent a person who was a lunatic and at times given to frightful fits of mania. Translated to the elemental plane, it would represent a form whose body fluctuated between a man and an animal, and indeed, the Asiatic form would be a most evil type with a force something like that compounded of that of a bird and that of a demon—an altogether horrible result. The Letter ALEPH represents spirituality in high things, but when translated to the plane contiguous to or below Assiah is usually something horrible and unbalanced, because it is so opposed to

matter that the moment it is involved therein, there is no harmony between them.

Radiating forces of Divine Light, otherwise called Angelic Forms, have not gender in the grosser acceptation of the term, though they can be classed according to the masculine and feminine sides. As, for example, in the human figure, sex is not so strongly marked in the upper part, the head, as in the body, while yet the countenance can be distinctly classed as of a masculine or a feminine type. So, also, on quitting the material plane, sex becomes less marked, or rather appreciable in a different manner, though the distinction of masculine or feminine is retained. And herein is the great error of the Phallic Religions—that they have transferred the material and gross side of sex to Divine and Angelic planes, not understanding that it is the lower that is derived from the higher by correlation in material development, and not the higher from the lower. Gender, in the usual meaning of the term, belongs to the Elemental Spirits, Kerubic Forms, Fays, Planetary Spirits and Olympic Spirits—also to the Qlippoth in its most exaggerated and bestial aspects, and this is a ratio increasing in proportion to the depths of their descent. Also, in certain of the evil Elemental Spirits, it would be exaggerated and repulsive.

But, in the higher and angelic natures, gender is correlated by forms, either steady and firm, or rushing. Firmness like that of a rock or pillar is the nature of the feminine; restlessness and movement, that of the Masculine. Therefore, let this be clearly understood in ascribing gender to angelic forms and images. Our tradition classes all forces under the heads of vehement and rushing force, and firm and steady force. Therefore a figure representing the former would be a masculine and that representing the latter, a feminine form.

But for convenience in the formation of Telesmatic images of ordinary occult names and words, the letters are arranged in masculine and feminine classification. This classification is not intended to affirm that the

letters have not in themselves both natures (seeing that in each letter as in each Sephirah is hidden the dual nature of masculine and feminine) but shows more their *tendency* as regards the distinction of force before-mentioned.

Those, then, are rather masculine than feminine to which are allotted forces more rapid in action. And those, again, are rather feminine than masculine which represent a force more firm and steady whence all letters whose sound is prolonged as if moving forward are rather masculine than feminine. Certain others are epicene, yet incline rather to one nature than to another.

TELEMATIC ATTRIBUTIONS

OF THE

LETTERS OF THE HEBREW ALPHABET

ALEPH.	Spiritual. Wings generally, epicene, rather male than female, rather thin type.
BETH.	Active and slight. Male.
GIMEL.	Grey, beautiful yet changeful. Feminine, rather full face and body.
DALETH.	Very beautiful and attractive. Feminine. Rather full face and body.
HEH.	Fierce, strong, rather fiery; feminine.
VAU.	Steady and strong. Rather heavy and clumsy, masculine.
ZAYIN.	Thin, intelligent, masculine.
CHETH.	Full face, not much expression, feminine.
TETH.	Rather strong and fiery. Feminine.
YOD.	Very white and rather delicate. Feminine.
CAPH.	Big and strong, masculine.
LAMED.	Well-proportioned; feminine.
MEM.	Reflective, dream-like; epicene, but female rather than male.
NUN.	Square determined face, masculine, rather dark.
SAMEKH.	Thin rather expressive face; masculine.

AYIN.	Rather mechanical, masculine.
PEH.	Fierce, strong, resolute, feminine.
TZADDI.	Thoughtful, intellectual, feminine.
QOPH.	Rather full face, masculine.
RESH.	Proud and dominant, masculine.
SHIN.	Fierce, active, epicene, rather male than female.
TAU.	Dark, grey, epicene; male rather than female.

(These genders are only given as a convenient guide.)

SUMMARY

In the vibration of Names concentrate first upon the highest aspirations and upon the whiteness of Kether. Astral vibrations and material alone are dangerous. Concentrate upon your Tiphareth, the centre about the heart, and draw down into it the White Rays from above. Formulate the letters in White Light in your heart. Inspire deeply, and then pronounce the Letters of the Name, vibrating each through your whole system—as if setting into vibration the Air before you, and as if that vibration spread out into space.

The Whiteness should be brilliant.

The Sigils are drawn from the lettering of the Rose upon the Cross, and these are in Tiphareth, which corresponds to the heart. Draw them as if the Rose were in your heart.

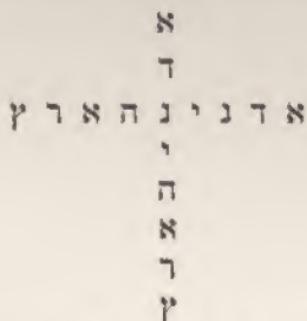
In vibrating any Name, pronounce it as many times as it has letters. This is the Invoking Whirl.

Example: The Vibration of Adonai ha-Aretz.

Perform the Banishing Ceremony of the Pentagram in the four quarters of your room, preceded by the Qabalistic Cross. Then in each quarter perform the Signs of the Adeptus Minor, saying IAO and LVX, making the symbol of the Rose-Cross as taught in the paper describing the Rose-Cross Ritual in Volume III.

Pass to the centre of the Room, and face East. Then formulate before you in brilliant white flashings the Letters of the Name in a Cross—i.e. both perpendicu-

larly and horizontally as a picture before you extrinsically:



Formulate the perception of Kether above you, and draw down the White Light about this cross. Then, taking a deep inspiration, pronounce and vibrate the Letters of the Name. Flashing brilliant White Light should hover round them. This is the *Expanding Whirl* in the Aura.

Having gained the whiteness, then form the Telesmatic Image, not in your heart but before you, extending it and encouraging the ideal figure to expand and fill the Universe. Then immerse yourself in its rays—and absorbing, also be absorbed by, the brightness of that Light, until your Aura radiates with its brightness.

These, then, are two processes: The INVOKING WHIRL related to the Heart. The EXPANDING WHIRL related to the Aura.

ADNI makes the figure from head to waist; HA ARTZ from waist to feet. The whole Name is related to Malkuth, Matter, and Zelatorship.

ALEPH. Winged, white, brilliant, radiant Crown.

DALETH. Head and neck of woman, beautiful but firm, hair long, dark and waving.

NUN. Arms bare, strong, extended as a cross. In the right hand are ears of corn, and in the left a golden Cup.

YOD. Large dark spreading wings.

YOD. Deep yellow-green robe covering a

strong chest on which is a square lamen of gold with a scarlet Greek Cross—in the angles four smaller red crosses.

In addition a broad gold belt on which ADONAI HA ARETZ is written in Theban or Hebrew characters.

The feet are shown in flesh colour with golden sandals. Long yellow green drapery rayed with olive reaches to the feet. Beneath are black lurid clouds with patches of colour. Around the figure are lightning flashes, red. The crown radiates White Light. A Sword is girt at the side of the figure.

FURTHER CONCERNING THE FORMATION OF TELEMATIC IMAGES

(Note: This is a precis of the document numbered "M"—Lecture on the Lineal Forms of the Names of the Sephiroth.—I.R.)

Translate the letters of the Name of each Sephirah into the numerical equivalents which will be yielded by reference to the Qabalah of Nine Chambers. If these letters and numbers are again translated into their Yetziratic attributions and combined with the lineal figures represented by the numbers, an analysis of the name is obtained compounded of two scales of interpretation.

For instance, in the case of Kether, the letters are Kaph, Tau, Resh. Caph is referred in the Sepher Yetzirah to Jupiter, Tau to Saturn, and Resh to the Sun. Again, the lineal figure of Caph, which reduces to the number 2 by Aiq Bkr or the Qabalah of Nine Chambers, will be the Cross. Tau reduces to 4, whose lineal figure is the square. Resh reduces also to 2, symbolised likewise by the Cross. There are three letters in the name Kether—which itself, as a whole, may be symbolised by a triangle. If the above symbolic lineal figures are placed within the lineal figure of the whole Name, the Triangle, "a species of Hieroglyphic form of each Sephirah will result. This may again be repre-

sented by a cognate Angelic form, as taught in the Formation of Sigils from the Rose." The Yetziratic attributions will yield the information as to what colours, symbols, etc. are to be used in formulating the Image.

The same principle applies to the remaining Sephirotic names.

TALISMANS AND SIGILS

There are innumerable methods of forming Sigils for use in connection with Talismans and their construction. One method, using the Rose of the Zelator Adeptus Minor, has previously been described. In the Order this was the method most often used. Herein, will be found methods of forming talismanic emblems and sigils from the Kameas of the Planets, or their Magical Squares, and also from the Geomantic points and symbols.

So far as the Geomantic symbols are concerned, the student will do well to become acquainted with the instruction on Geomancy in the section on Divination. After having become fully acquainted with the names of the symbols, and their forms, as well as having obtained some experience of divination by that method, let him note that Geomantic sigils or Talismanic emblems, as they are sometimes called, are formed from the Geomantic figures by drawing various lines from point to point. These characters are then attributed to their ruling planets and ideas. The simplest forms of each will be found on page 73.

Innumerable more sigils, and a host of other designs may be formed from the fundamental Geomantic symbols. As many as ten or a dozen different emblems may be derived from two or three of the symbols. If the student uses a little ingenuity and imagination in this matter, he will discover quite a lot as to the nature and import of Sigils. The significance of the emblems may be divined, from one point of view, by employing them as "doors" through which to skry in the spirit-vision. More can be learned this way concerning the real implication of Sigils than almost by any other method.

Puer	Amissio	Albus	Populus
			
Via	Fort. Maj.	Fort. Min.	Puella
			
Rubeus	Acquisitio	Carcer	Trist.
			
Laetitia	Conjunctio	Caput Drac.	Cauda Drac.
			

The signatures and Seals of the Angels and Genii who rule over each of the symbols may be found in the full instruction on Geomancy. Those seals and sigils are highly important, and some place should be found for them on the Talisman.

The student should make a number of experiments drawing harmonious and balanced talismans, even

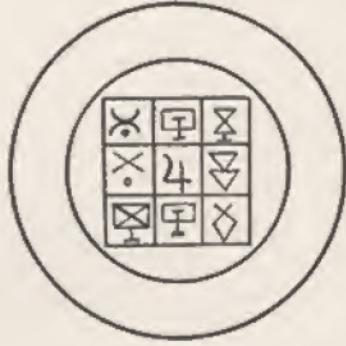
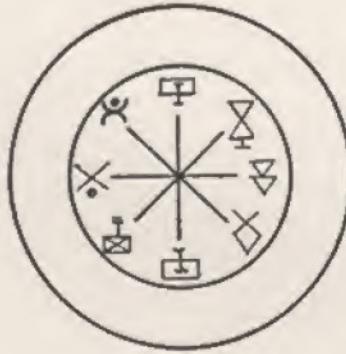
when it is not his intention to use and consecrate them. After drawing a half a dozen rough sketches, he will almost as though by accident stumble upon the "knack" or drawing the "right" kind of talisman. In the *Key of King Solomon*, translated by McGregor Mathers, may be found samples of about forty different types of talismans, attributed to the Planets. These should be consulted, for they will convey quite a little as to how symbols should be drawn. But they should not be followed or copied. Talismans should be personal things, made for personal ends, and based upon individual needs and conceptions.

The following important characters—letters of the Angelic or Enochian Alphabet—are attributed to the Seven Rulers in the Twelve Signs and the Sixteen Figures in Geomancy.

- Ω Signifies Muriel and *Populus*, a figure of Chasmodai or Luna in Cancer increasing.
- ℧ Signifies Muriel and *Via*, a figure of Chasmodai and Luna in Cancer decreasing.
- ℧ Signifies Verchiel or *Fortuna Major*, a figure of Sorath or the Sun in Northern declination.
- ℧ Signifies Verchiel or *Fortuna Minor*, a figure of Sorath or the Sun in Southern declination.
- ℧ Signifies Hamaniel or *Conjunctio*, a figure of Taphtharharath or Mercury in Virgo.
- ℧ Signifies Zuriel or *Puella*, a figure of Kedemel or Venus in Libra.
- ℧ Signifies Barchiel or *Rubeus*, a figure of Bartzabel or Mars in Scorpio.
- ℧ Signifies Advachiel or *Acquisitio*, a figure of Hismael or Jupiter in Sagittarius.
- ℧ Signifies Hanael or *Carcer*, a figure of Zazel or Saturn in Capricorn.
- ℧ Signifies Cambriel or *Tristitia*, a figure of Zazel or Saturn in Aquarius.
- ℧ Signifies Amnitzel or *Laetitia*, a figure of Hismael or Jupiter in Pisces.
- ℧ Signifies Zazel and Bartzabel in all their ideals, being *Cauda Draconis*.
- ℧ Signifies Hismael and Kedemel in all their ideas, being a figure of *Caput Draconis*.
- ℧ Signifies Melchidael or *Puer*, a figure of Bartzabel or Mars in Aries.
- ℧ Signifies Asmodel and *Amissio*, a figure of Kedemel or Venus in Taurus.
- ℧ Signifies Ambriel or *Albus*, a figure of Taphtharharath or Mercury in Gemini.

A mode of using the Talismanic forms drawn from the Geomantic Figures is to take those yielded by the Figures under the Planet required and to place them

at opposite ends of a wheel of eight radii as shown below. A versicle suitable to the matter may then be written within the double circle. Occasionally, a square of any convenient number of compartments may be substituted for the wheel or one form may be used for the obverse and the other for the reverse of the Talisman.



Another very important mode of forming Sigils anciently was through the medium of the Kameas of the Planets, or the Magical squares. Magical squares are arrangements of numbers so arranged as to yield the same number when added horizontally, vertically, or diagonally. Also the sum of the total of all the numbers in the square is a number of special significance to the planet to which that square is referred.

The method of forming Sigils from these is very simple. The knowledge of how this was done, however, had, during the time of my membership in the Order, completely faded from memory, and none of the members or the Chiefs of the Temple could give any information. Yet this was the principal method employed by the traditional authorities in obtaining Sigils. The method of using the Rose-Cross is an anachronism, and while in certain instances it is very useful or perhaps the most *convenient* mode, it has no root in antiquity. Not only had the knowledge of Sigils from the Kameas faded from the Order, but the Chiefs even eliminated the magical squares from the knowledge lectures. It was claimed that a number of mistakes had

crept into the numbers on the squares. Had they known it, the method and the correct form of the Squares were in certain books and manuscripts in the British Museum. None of them, however, made the least attempt to recover the true or accurate form of the Kameas.

The sole requisite to tracing Sigils of the Planetary names are formed from the Kameas is *Aiq Beker*, or the Qabalah of Nine Chambers. (Incidentally, this too was eliminated from the knowledge lectures.) By this method, the letters of the Hebrew Alphabet are grouped together according to the similarity of their numbers. Thus in one Chamber, Gimel, Lamed and Shin are placed; their numbers are similar—3, 30, and 300. The same rule applies to the others. The name of the method obtains from the letters placed in the first two chambers. In the first chamber are Aleph, Yod, and Qoph, whose numbers are 1, 10, and 100, while in the second chamber are Beth, Caph, Resh—2, 20, and 200—thus *Aiq Bkr*. The usual form is given below; while there is another method of using the same grouping of letters and numbers but placing them in chambers referred to the Sephiroth.

300	30	3	200	20	2	100	10	1
ש	ל	ג	ר	כ	ב	ק	י	א
600	60	6	500	50	5	400	40	4
ם	מ	מ	ת	צ	נ	ת	מ	ת
900	90	9	800	80	8	700	70	7
ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ

Now in order to find the Sigil of a Name by using the Kamea, it is necessary to reduce those letters and their numbers to tens or units by means of the above quoted scheme. For example, in the case, say, of *Zazel*, the Spirit of Saturn, the letters are Zayin 7, Aleph 1, Zayin 7, and Lamed 30. The only letter which requires reduction in this instance will be Lamed which reduces to 3. The next step is to trace a line on the square following the succession of numbers. Thus, in the name

of *Zazel*, the line will follow the numbers 7, 1, return to 7 again, and then to 3. A little circle should be placed on the first letter of the Sigil to show where the name begins.

The so-called Seal or Sigil of the Planet is a symmetrical design so arranged that its lines pass through every number on the square. The Seal thus becomes an epitome or synthesis of the Kamea.

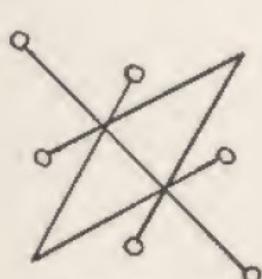
Below are given the Kameas of the seven planets together with the traditional Seals of their Planets, Intelligences, and Spirits. The student will do well to attempt to work these out himself. I shall give one more example of a more difficult kind, in order that no misunderstanding may exist about the method of Sigil formation.

The name *Taphthartharath* is the Spirit of Mercury, and his Sigil would be traced upon the magical Square having 64 squares, 8 on each side. The attribution of Squares to planets follows the attribution of the Sephiroth on the Tree of Life; thus Mercury is referred to the eighth Sephirah HOD. Now *Taphthartharath* is composed of seven letters, Tau 400, Peh 80, Tau 400, Resh 200, Tau 400, Resh 200, and Tau 400. This will reduce by *Aiq Beker* to 40, 8, 40, 20, 40, 20, 40. A continuous line will be traced beginning with a circle in the square of 40, and moving to each of the numbers quoted. All the other Sigils follow this same rule.

There are also appended the Sigils and attributions of the Olympic Planetary Spirits. Nothing was known in the Order about them, and they too were extirpated from the papers. More information may be found in the *Heptameron* of Pietro de Abano. These Sigils should be used for skrying as a means of acquiring knowledge as to their nature, using the appropriate planetary divine Names.

KAMEA OF SATURN

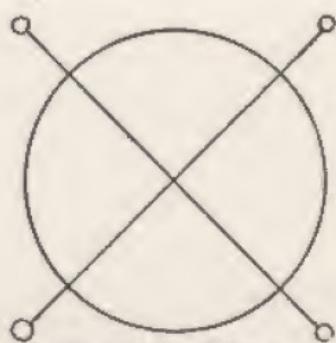
4	9	2
3	5	7
8	1	6



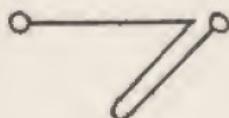
Seal of the Planet

KAMEA OF JUPITER

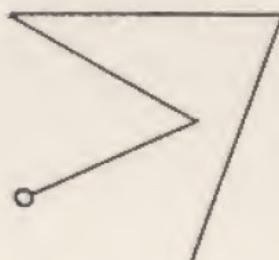
4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13



Seal of the Planet



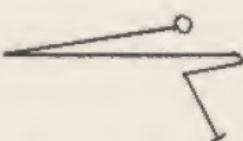
Spirit: ZAZEL



Spirit: HISMAEL



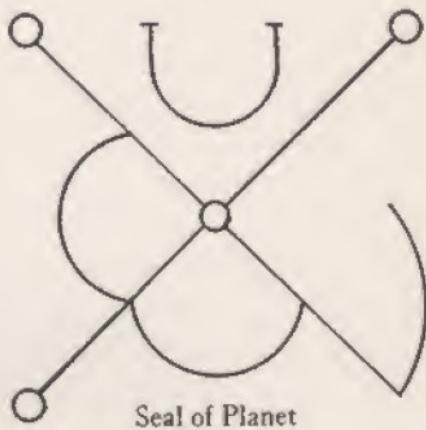
Intelligence: AGIEL



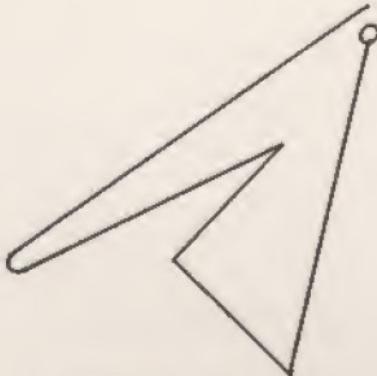
Intelligence: YOPHIEL

KAMEA OF MARS

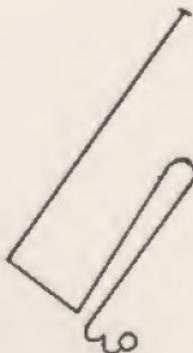
II	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15



Seal of Planet



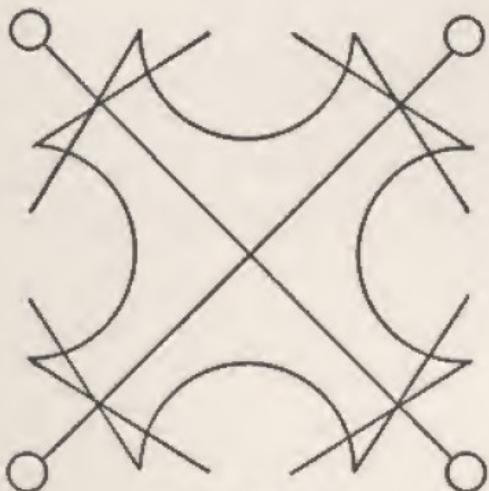
Intelligence: GRAPHIEL



Spirit: BARTZABEL

KAMEA OF SOL

6	32	3	34	35	1
7	11	21	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

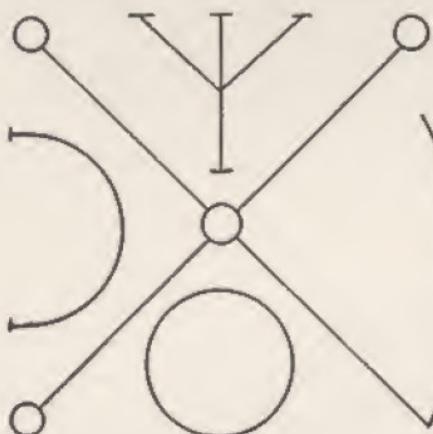


KAMEA OF VENUS

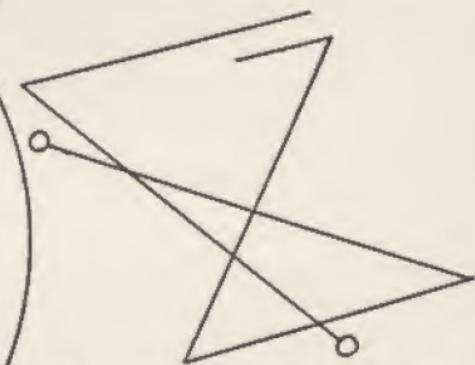
22	47	16	41	10	35	4
5	23	43	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

Q

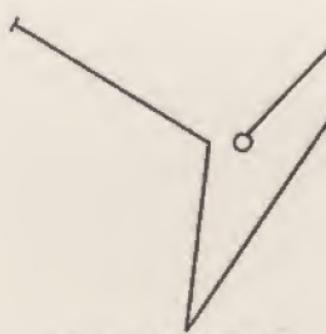
Intelligence: HAGIEL



Seal of Planet



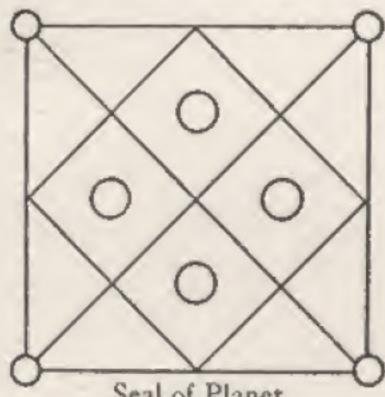
Intelligence: (Choir of Angels)
BENI SERAPHIM



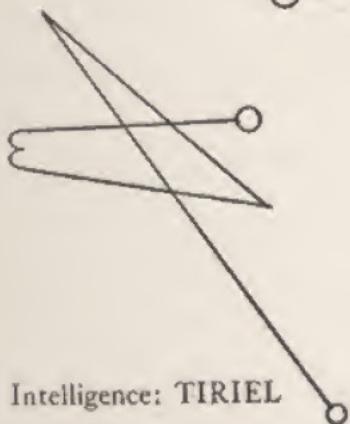
Spirit: KEDEMEL

KAMEA OF MERCURY

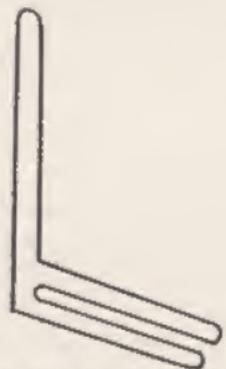
8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	48	19	18	45
32	34	38	29	25	35	39	28
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57



Seal of Planet



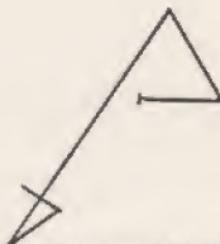
Intelligence: TIRIEL



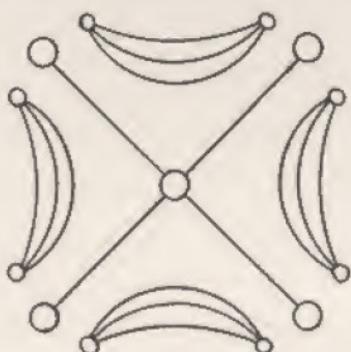
Spirit: TAPHTHARTHARATH

KAMEA OF LUNA

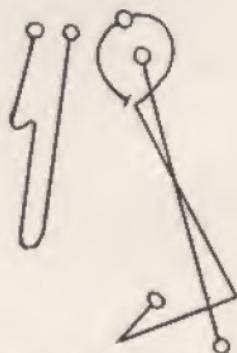
37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45



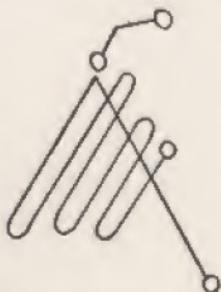
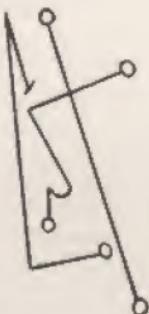
Spirit: CHASHMODAI



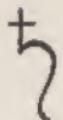
Seal of Planet



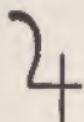
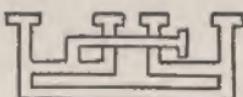
Spirit of the Spirits of the Moon:
SHAD BARSHEMOTH HA-SCHARTATHAN



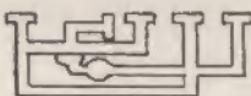
Intelligence of the Intelligences of the Moon: MALCAH
BETARSHISIM VE-AD RUACHOTH HA-SCHEHALIM



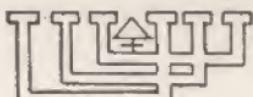
ARATHOR



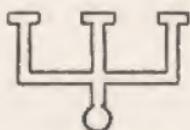
BETHOR



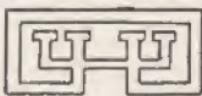
PHALEGH



OCH



HAGITH



OPHIEL



PHUL



NAMES AND SIGILS OF OLYMPIC PLANETARY SPIRITS

So far as concerns the foregoing Sigils, tradition has it that the Spirits are evil, the Intelligences good. The Seals and Names of the Intelligences should be used on all Talismans for a good effect. Those of the Spirits of the Planets serve for evil, and should therefore *not* be used in any operation of a beneficial kind. The tradition however implies usually by an evil force, such as the Spirits of the planets, a *blind force*, which contrary to popular notion can be used to good and beneficial ends.

when employed *under* the presidency of their immediate superiors, the good Intelligences. Thus to make use of, when it is absolutely necessary to do so, the Sigils of the Spirits, the Seals and Names of the Intelligences should be inscribed on the same Talisman as well.

In addition to the Seals, Sigils and Emblems, it is customary to inscribe on Talismans and Pentacles the appropriate lineal figures. In the formation of a magical Talisman or Pentacle, consider first of all under what Planet, Sign, or Element the matter falls. The next step is to collect all the Names of the Sephirah to which it is attributed, as well as those of its Archangels, Angels, Intelligences, etc. Also the Seals, Sigils, Numbers, Lineal Figures, Geomantic characters, etc., thereto belonging. Then, with all this material before you, classify and arrange.

The following notes are an abridged version of "Polygons and Polygrams" a highly illuminating document circulated in the Outer Order. It should be closely studied, for it throws great light not only on the matter of lineal figures but on the whole abstruse number philosophy of the Qabalah.

POLYGONS AND POLYGRAMS

The Point within the Circle represents the operation of Kether in general, and *the Cross within the Circle* that of Chokmah, for therein are the roots of Wisdom. In using these lineal figures in the formation of Talismans under the Sephiroth, remember that:

The Point within the Circle = Kether
The Cross within the Circle = Chokmah
The Triangle within the Circle = Binah
The Square within the Circle = Chesed,

and that the remaining Sephiroth should have the double, treble or quadruple forms of their lineal figures bound together in their Talismans. For example, in the Heptangle for Netzach, the Heptagon and the two forms of the Heptagram should be united in the same Talisman, the extremities of the angles coinciding.

The Endekangle is attributed to the Qlippoth, the Dodekangle to Zodiacial Forces in Malkuth. Kether hath the Primum Mobile, Chokmah the Sphere of the Zodiac in command, and Malkuth that of the elements.

And many other meanings are bound together in the lineal figures besides those which are given in this book. Two or more different lineal figures may be bound together in the same Talisman.

The Triangle is the only lineal figure into which all surfaces can be reduced, for every Polygon can be divided into triangles by drawing lines from its angles to its centre; and the triangle is the first and simplest of all lineal figures. It refers to the Triad operating in all things, to the Three Supernal Sephiroth and to Binah, the Third Sephirah, in particular.

Among the Planets it is especially referred to Saturn, and among the Elements to Fire, and, as the colour of

Saturn is black, and that of Fire red, the black Triangle will represent Saturn, and the red, Fire.

The Three Angles also symbolise the three alchemical Principles of Nature: Salt, Sulphur and Mercury.

The Square is an important lineal figure, which naturally represents stability and equation. It includes the idea of surface and superficial measurement. It refers to the Quarternary in all things, and to the Tetrad of the Holy Name YHVH operating through the four Elements of Fire, Water, Air and Earth. It is allotted to Chesed, the 4th Sephirah, and among the Planets to Jupiter. And as representing the Four Elements, it represents their ultimation in the Material Form.

The Pentangle can be traced in two ways: reflected from every second point, when it is called the Pentagon; and reflected from every third point when it is called the Pentagram. The Pentangle as a whole is referred to the Fifth Sephirah, Geburah. The Pentagon naturally represents the power of the Pentad, operating in Nature by the *dispersal* of the Spirit and the four Elements through it.

The Pentagram with a single point upwards is called the "Sign of the Microcosm," and is a good symbol, representing man with his arms and legs extended adoring his Creator, and especially the dominion of the Spirit over the four Elements, and consequently of reason over matter.

But with the single point downwards it is a very evil symbol. The Head of the Goat, or Demon's Head, representing the abasement of reason beneath the blind forces of matter, the elevation of anarchy above order, and of conflicting forces driven by chance above God.

It represents the concentrated force of the Spirit and the four Elements governed by the five letters of the Name of the Restorer of all things YHSHVH, and it is especially attributed to the Planet Mars. It also shows the Kerubim and the Wheel of the Spirit.

It is a symbol of tremendous force, and of HEH, the letter of the Great Supernal Mother AIMA.

The Hexangle can be traced in two ways as a complete symbol: viz, reflected from every 2nd point, when it is called the Hexagon, and reflected from every 3rd point when it is called the Hexagram. The Hexangle as a whole is referred to the 6th Sephirah Tiphareth. The Hexangle naturally represents the powers of the Hexad operating in Nature, by the dispersal of the rays of the Planets, and of the Zodiac emanating from the Sun. The number of degrees of a great circle cut off between its angles is sixty, forming the astrological sextile aspect, powerful for good. It is not so consonant to the Sun nature as the Hexagram, and remember thou, that *'Gon signifieth dispersion, distribution, and radiation of a force; but the 'Gram concentration.'* Hence use thou the 'Gon for spreading, and the 'Gram for concentration and sealing; and when there is need, thou canst compare, interpose and combine them; but the 'Gon *initiateth the whirl.*

The Hexagram with a single point uppermost is called the "Sign of the Macrocosm," or greater world, because its six angles fitly represent the six days or periods of Creation evolved from the manifestation of the Triune; while its synthesis forms the seventh day, a period of rest, summed up in the hexagonal centre.

It represents especially the concentrated force of the Planets, acting through the Signs of the Zodiac, and thus sealing the Astral Image of Nature under the presidency of the Sephiroth; and also the 7 Palaces of the same. It is especially attributable to the Sun.

It is a symbol of great strength and power, forming with the Cross and the Pentagram, a triad of potent and good symbols, which are in harmony with each other.

The Heptangle as a whole is referred to the 7th Sephirah, Netzach.

The Heptagon naturally represents the dispersal of the powers of the seven planets through the week, and

through the year. It alludes to the power of the Septenary acting through all things, as exemplified by the seven colours of the rainbow.

The Heptagram reflected from every 3rd point yieldeth 7 triangles at the apices thereof; fitly representing the Triad operating in each Planet, and the Planets themselves in the week and the year.

The Heptagram is the Star of Venus, and is especially applicable to her nature.

And as the Heptagram is the lineal figure of the Seven Planets, so is Venus as it were their Gate or entrance, the fitting symbol of the Isis of Nature, and of the seven lower Sephiroth of the Bride.

The Octangle as a whole is referred to the Eighth Sephirah, Hod. The Octangle naturally represents the power of the Ogdoad, and the Octagon sheweth the Ogdoad operating in Nature by the dispersal of the rays of the Elements in their dual aspect under the presidency of the 8 letters of the name.

The Octagram reflected from every 3rd point yielded 8 triangles at the apices thereof; fitly representing the Triad operating in each element in its dual form, i.e. of Positive and Negative, under the powers of the Name YHVH ADONAI or as it is written bound together IAHDONHI.

This Octagram reflected from every fourth point is the Star of Mercury, and is especially applicable to his nature.

It is further a potent symbol, representing the binding together of the concentrated Positive and Negative Forces of the Elements under the Name of IAHDONHI.

And forget not that ADONAI is the key of YHVH.

The Enneangle as a whole is referred to the 9th Sephirah Yesod. It naturally representeth the power of the Ennead, and the Enneagon sheweth the Ennead operating in Nature by the dispersal of the rays of the seven Planets and of the Head and Tail of the Dragon of the Moon.

The Enneagram reflected from every 3rd point representeth the Triple Ternary operating both in the 7 Planets with the Caput and Cauda Cracoris of the Moon, and with the Alchemical principles counter-changed and interwoven.

It is not so consonant with the Nature of Luna as the Enneagram reflected from every 5th Point.

The Enneagram is the Star of Luna, and is especially applicable to her nature. It represents her as the administratrix to the Earth of the virtues of the Solar System under the Sephiroth.

The Enneagram reflected from every fourth point is composed of three triangles united within a circle, and alludes to the Triple Ternary of the three alchemical principles themselves. It is not so consonant with the nature of Luna as the next Form.

The Dekangle as a whole is referred to the Tenth Sephirah—Malkuth.

The Dekangle naturally represents the power of the Dekad, and the Dekagon sheweth the Dekad operating in nature by the dispersal of the rays of the 10 Sephiroth therein. The number of degrees of a Great Circle cut off between its angles is 36, the half of the Quintile astrological aspect.

The Dekagram reflected from every 3rd point is especially consonant with Malkuth, and shows the Triad operating through the angle of the two Pentagons within a circle, of which it is composed. It alludes to the combination of the three Alchemical Principles with the Spirit and the Four Elements in their Positive and Negative form, under the presidency of the Ten Sephiroth themselves.

The Dekagram reflected from every 5th point is composed of two Pentagrams within a circle. It shows the operation of the duplicated Heh of the Tetragrammaton, and the concentration of the Positive and Negative forces of the Spirit and of the four Elements under the presidency of the potencies of the Five in Binah;

the Revolutions of the Forces under Aimah the Great Mother.

The Endekagram as a general rule is referred to the Qlippoth: of its forms however, the one reflected from every 4th point represents their restriction, and therefore it is not altogether to be classed with those that represent their operations in Nature. The Endekangle naturally represents the evil and imperfect nature of the Endekad, and the Endekagon represents the dispersal of the eleven curses of Mount Ebal through the Universe (Deut. XXVII).

(Though they are paraphrased as 12 in the English Bible, in the Hebrew version they are paragraphed as eleven, two being classed together.)

The Dodekangle as a general rule is referred to the Zodiac, and naturally represents the power of the Dodekad.

The Dodekagon shows the *dispersal* of the influence of the Zodiac through nature, the Dodekagram its *concentration*. The number of degrees of a Great Circle cut off between its angles is 30, forming the weak astrological semi-Sextile aspect, good in nature and operation.

THE GRADE OF PHILOSOPHUS

ADDITIONAL LECTURE ON THE TATTWAS OF THE EASTERN SCHOOL

(Note: This paper dealing with the Hindu Tattwa system was withdrawn from circulation in that branch of the Order of which I happened to be a member. The copy from which I have reproduced the following was properly labelled and dated August, 1894, and is therefore as clearly authoritative as any of the Order papers could be, indicating that it was formally and officially issued to all members of the grade of Philosophus. It has also been conveyed to me that the American temples, under the Mathers and Brodie Innes jurisdiction, circulated this document.

As to whether it accords with the general content of the rest of the Order system must be left to the discrimination of the individual student. That it has several points of value will be doubted by none, though few will care to subscribe to the paper in its entirety. Personally, I feel it to be definitely an alien system, which touches the Order teaching in but very few places. The mode of skrying in the Spirit-vision using the Tattwa symbols is sound enough, and has been described elsewhere. But other aspects suggest that the two systems are not likely to mix particularly well.

Some students who are familiar with early Theosophical literature will recall a book "Nature's Finer Forces, or the Science of Breath," by Rama Prasad, and it may occur to them that this *Additional Lecture on the Tattwas of the Eastern School* is in reality a précis of that book. This has been observed by quite a number of the early Order people, and I understand

that because of this, and because of the fact that no acknowledgement of the book was made in the document, Fratre Sub Spe withdrew the document.

I have decided to issue it here, with the other Order manuscripts, as it may convey for some minds a special message which may be absent in the others. In any event, it seems to me that I have no right to extirpate from an account of Order teaching a paper which was considered highly important by some of the early Order Adepts.—I.R.)

General Observation. There are five Tattwas or Principles:

1. Akasa—Ether.
2. Vayu—the Aerial principle.
3. Tejas—the Principle of Light and Heat.
4. Apas—Watery Principle.
5. Prithivi—the Earthly Principle.

But the first Cause of these is the Great Controller of all things, the One Light, the Formless. From Him first came into appearance Ether; thence the Air, the motion producing Ether waves which causes Light and Heat, and so on in the above order.

The Yogi comes to know the principle of these five Tattwas, their Sukshma Sharira, but how? Further on you will see how. The Astrologer who has no knowledge of the Swara is as worthless as a man without a wife. It is the soul itself; it is the Swara, the Great Controller of all, who creates, preserves, and destroys, and causes whatsoever is in this World. Experience and Tradition both say no knowledge is more precious than this knowledge of the Swara. None else lays bare the workings of the machinery of this world, or the secret workings of this world.

By the power of Swara may be destroyed an enemy. Power, wealth, and pleasure, all these can be commanded by Swara. The beginner in our Science must be

pure and calm in mind and in thought, virtuous in actions, and having unmixed faith in his spiritual teacher. He must be strong in his determination, and grateful.

Swara in the Body. Ten manifestations of this Swara are in the body. But before the Neophyte is told this, he must gain a thorough knowledge of the nervous system. This is very important, and according to his knowledge of this science, the Neophyte gains success. To give a rough outline of the parts we have chiefly to deal with in our endeavour to explain the elementary treatise: There are ten principal nerves, this includes the tubes, etc. It is in the ten manifestations of Swara that the ten so-called Vayus move. We mean by this ten forces which perform ten different functions. The three most important nerves are the following, as the beginner has only to deal with these:

1. Ida—the left bronchus.
2. Pingala—the right bronchus.
3. Sushumna—in the middle.

The ten Vayus are:

1. Prana, in the breast.
2. Apana, about the excretory organs.
3. Samana, in the navel.
4. Undana, middle of the throat.
5. Vyana, pervading the whole body.
6. Kurmana, the eyes, helping them open.
7. Kirkala, in the stomach, producing hunger.
8. Nag, whence comes vomiting.
9. Devadatta, causes yawning.
10. Dhananjaya, that which doth not leave the body after death.

These ten vayus, or forces, have their play in the ten principal nerves, not one in each. They are the regulators of the body of man. If they go on working properly, a man remains perfectly healthy; if not, different kinds of diseases spring up.

A Yogi keeps them always working, and consequently diseases never come to him. The key to all these nerves lies in the working of the Prana Vayu, or vital principle drawing the air through the Ida, the Pingala, and the Sushumna. When the Air is drawn through the Ida it is felt coming out or going in through the left nostril. When through the Pingala, in the right nostril. When through the Sushumna it is felt through both nostrils simultaneously. The air is drawn or felt through either or both of the nostrils at certain appointed times. Whenever in any given time, the Breath goes in and comes out of the wrong nostril it is a sure sign some sort of disease is coming on.

The Ida is sometimes called the Chandra Nadi, or the Moon Nerve. The Pingala, the Surya Nadi or Sun nerve. These are called, the former, the Chandra Swara and the latter the Surya Swara.

The reason is that when the breath is in the Ida it gives coolness to the body, and that when in the Pingala it gives heat to the body. The Ancient Magi used to say the place of the Moon in the human body was in Ida, and the Sun in Pingala.

The Course of the Breath. The Lunar month, it is well known, is divided into two parts, the fortnight of the Waxing and the fortnight of the Waning. On the first fortnight, or the Bright Fortnight, just at Sunrise of the first day the Breath must come into the left nostril and must be so for three days successively. At the beginning of the 4th day the Breath must come through the right nostril and must do so for the three succeeding days, when again the 7th day must begin with the Moon breath, and so on in the same order. Thus we have said that such and such days begin with such and such a breath.

But how long is our breath to remain in one nostril? For five Gharis, or 2 hours. Thus when the first day of the Bright fortnight begins with the Moon Breath, after five Gharis, the Sun Breath must set in, and this again

must change into the Moon Breath after the same interval of time. So on for every day.

Again, the first day of the dark fortnight must begin with the Sun Breath, and proceed in the same way, changing after five Gharis and the three succeeding days. It will be seen that all the days of the month have been divided into the Ida and the Pingala. In the Sushumna, the Swara flows only when it changes, either in its natural course or in certain other conditions to be afterwards mentioned. This is the course of Nature. But a Yogi commands Nature. He turns everything into his own way. Rules for this will be given in the proper place.

COURSE OF THE TATTWAS

For five Gharis, as we have above said, the breath flows through our nostrils. In these 5 Gharis, or two hour periods, the Tattwas have their course. In the first we have Akasa, in the second Vayu, in the third Tejas, in the fourth Apas, in the fifth Prithivi. Thus in one night and day, or 60 Gharis, we have twelve courses of these 5 Tattwas each remaining one Ghari and returning again in two hours. There are again further five subdivisions of each Tattwa in a Ghari. Thus, Akasa is subdivided into Akas-Akasa; Akas-Vayu; Akas-Tejas; Akas-Apas; Akas-Prithivi—and similarly with the other four.

How to know which of the Tattwas is at a certain time in course, not merely by a mathematical calculation but with the certainty of an eye witness, is of the greatest importance in the practical part of this science. We shall come to it further on.

The Ida. When the Breath is in Ida, that is in the left Nostril, then only is it well to perform the following actions. Stable works such as erecting a building, or the construction of a well or tank, going on a distant journey, entering a new house, collection of things, giving gifts, marriage, making jewels or clothes, taking medicines and tonics, seeing a superior or master for any purpose of trade, amassing of wealth, sowing of

seed in a field, negotiations, commencement of trade, seeing of friends, works of charity and faith, going home, buying of animals, doing work for the benefit of others, placing money on security, singing, dancing, taking up abode in any village or city, drinking or making water at the time of sorrow, pain, fever, etc. All these acts should be done when the Swara is in Ida. It must however be kept in mind that the Tattwas Vayu and Tejas are to be excluded from these actions, likewise Akasa.

During the Tattwas Prithivi and Apas only, are these actions to be done. In a fever, the Yogi keeps his Chandra Swara going, and brings the Apas or Water Tattwa in course, so the fever is all over in a very short time. How mastery is gained over the Tattwas will come further on.

The Pingala. In the Surya Swara only, are the following actions to be done. Reading and teaching hard and difficult subjects of knowledge, sexual intercourse, shipping, hunting, mounting a hill or fort, riding a donkey, camel or horse, swimming over a powerful stream or river, writing, painting, buying and selling, fighting with swords or hands, seeing a king, bathing, eating, shaving, bleeding, sleeping—and such like. All these secure success and health, as the case may be, if done in the Surya Swara.

The Sushumna. When the Breath comes not out of both nostrils at the same time, it is flowing in the Sushumna. Nothing ought to be done under these conditions, for everything turns out badly. The same is the case when the Breath is now in one and now in the other nostril. When this is the case, sit down and meditate upon or over the Sacred Hansa. This joining of the Breath is the only time for Sandha, meditation.

NOTE. Zanoni secured success in gaming for Cetosa and overcame the effects of the poisoned wine of the Prince di D——— as follows. In the first place, he changed his breath to the right nostril, and threw an envelope of the Akasa Tattwa over his antagonist, who

consequently became all empty, the money in gaming flowing towards the Surya Swara. In the latter case he brought the Water, Apas, Tattwa into course, directed it with the full force of his trained will towards the poisoned wine, and consequently the burning heat of the poison was counteracted for a very long time, and before it could recover strength enough to act on the system, it was there no longer. S. R. M. D.

THE TATTWAS

To each of the five Tattwas a special colour has been assigned. Akasa—Black; dark; or no colour really. Vayu—Green (blue by some). Tejas—Red. Apas, White or really all colours. Prithivi—Yellow. It is by these colours that a practical man finds on the spur of the moment which Tattwa is at the time in course. Besides, these Tattwas have different shapes and tastes. These figures are seen by taking a bright mirror and letting the breath fall upon it, as it comes out of the Nose. The divided part takes one of the following forms according to the Tattwa then in course. Prithivi—a figure having four Angles. Apas, a half moon, or crescent. Tejas, triangular. Vayu, spherical. Akasa, oval like a human ear. To sum up their qualities:

Prithivi—moves always in the middle of the Paths of Air and Water. Apas—downwards, straight through the nose. Tejas—upwards. Vayu—obliquely towards the right or left arm, as the case may be. Akasa—transversely always.

Tattwa	Colour	Form	Taste	Distance of Breath below Nose	Natural Principle
Prithivi	Yellow	Having 4 Angles	Sweet	12 fingers	Bulky
Apas	White or all colours	Half Moon	Astringent	16 fingers	Cold
Vayu	Green or Blue	Sphere	Acid	8 fingers	Always in motion
Tejas	Red	Triangle	Hot tastes such as pepper, etc.	4 fingers	Hot
Akasa	Black, Dark, or no colour	Human ear, oval, egg	Bitter	Upwards	Universally pervading

Tests of the Tattwas. For practice, let a man take five little bullets or counters coloured: red, yellow, green or blue, white or silver, and black. And place or carry them in his pocket. Now let him close his eyes and take one of them out of his pocket. The colour of the bullet will be that of the Tattwa then in course. Whilst still keeping the eyes closed, let him see if the colour of the bullet floats before them.

He must not suppose he will be correct all at once. By and by the confusion will disappear, and colours well-defined, staying for the proper length of time, will begin to come before him, and the colour of the bullet will be the same as that seen before his eyes. And then he will have gained the power of knowing which of the Tattwas is in course, and can at pleasure find them.

There is a particular method of concentrating the mind and practising the eyes for this purpose, which will come with practise.

Let him ask any of his friends to imagine one of the five colours, say a flower. He will only have to shut his eyes to find the Tattwa then in course, and he can astonish his friends by naming the colour. Again, if a man sitting amongst his friends finds the Vayu Tattwa set in, let him be sure that those of his friends who are in perfect health and in a normal state both of body and mind, wish to go away. Let him ask them to say frankly, and they will answer "yes."

In what way other Tattwas affect both the body and mind of man will be stated in another place. Some higher secrets are purposely reserved for those who safely and honestly pass the elementary stage. When the man has reached the stage of finding at will any of the Tattwas, let him not imagine he has become perfect.

If he goes on practising, his inward sight becomes keener, and he will recognise the five subdivisions of the Tattwas. On and on let him go with his meditation, and innumerable shades of color will be recognised according to the different proportions of the Tattwas. Whilst during these intervals he is trying to distinguish

between the different shades of the colours, his work will be for a time very tedious. We say tedious at first, because when the thousand shades of colour become fixed and defined in his eyes by perseverance and practice, he will have before his eyes an everchanging prospect of colour of the most beautiful shades, and this for a time will be sufficient food for his mind.

To avoid the tediousness, let him meditate upon his breath, as is laid down in the chapter of meditation of the Tattwas.

Action to be done during the different Tattwas. Actions of a sedate and stable nature are those of the sort enumerated under the Chandra Swara, to be done when Prithivi the Earthy Principle is in course. Those of a fleeting nature, which are to be done and gone through very soon are to be done during Apas. Actions of a hard nature, those in which a man has to make violent struggle to hold his own, are to be done during Tejas. If a Yogi wishes to kill a man he must try to do so with the Vayu Tattwa. In the Akasa, nothing should be done but meditation, as works begun during this always end badly. Works of the above nature only prosper in the Tattwas specified; and those whose actions prosper may see this by experiment.

MEDITATION AND MASTERY OVER THE TATTWAS

We have previously given summary rules for distinguishing the various colours of the different Tattwas which are of great use to the beginner. But now we are going to explain the final method of mastering the Tattwas, and of practising. This is a secret which was only imparted to the most promising Adepts of Yoga. But a short practise will fully show the important results to be gained by this practice.

The student will by degrees become able to look into futurity at will, and have all the visible world before his eyes, and he will be able to command Nature.

During the day, when the sky is clear, let him once or twice for about an hour or two withdraw his mind

from all external things; and sitting on an easy chair, let him fix his eyes on any particular part of the blue sky, and go on looking at it without allowing them to twinkle. At first he will see the waves of the water, this is the watery vapour in the atmosphere which surrounds the whole world. Some days later, as the eyes become practised, he will see different sorts of buildings and so on in the air, and many other wonderful things as well. When the Neophyte reaches this stage of practise, he is sure of gaining success.

After this he will see different sorts of mixed colours of Tattwas in the sky, which will after a constant and resolute practice show themselves in their proper and respective colours.

To test the truth of this, the Neophyte during the practice should occasionally close his eyes and compare the colour floating in the sky with that which he sees inwardly. When both are the same the operation is right. Other tests we have given before, and other wonders resulting from this will of themselves present themselves to the Yogi. This practice is to be done in the daytime.

For the night, let the student rise about two o'clock in the morning, when everything is calm, when there is no noise, and when the cold light of the stars breathe holiness, and a calm rapture enters into the soul of man. Let him wash his hands, feet, the crown of his head, and the nape of his neck with cold water. Let him put his shin bones on the ground, and let the back of his thighs touch his calves, and let him put his hands upon his knees, the fingers pointing towards the body. Let him now fix his eyes on the tip of his nose. To avoid this tediousness, he must always, especially during the meditation, meditate upon his breath, coming in and going out.

Besides the above, this has many other advantages given elsewhere. It may here be said that by constant practice of this meditation over his breath, the man is to develop two distinct syllables in his thought. It is

evident that when a man draws his breath in, a sound is produced which is imitated in Han. When out, the sound Sa. By constant practice, the going in and coming out of the breath is so much connected with these sounds that without any effort the mind understands Han-sa with the production of these sounds. Thus we see that one full breath makes Han-Sa, this is the Name of the Ruler of the Universe, together with his powers. They are exerted in the working out of natural phenomena. At this stage of perfection, the Yogi should commence as follows:

Getting up at two or three in the morning, and washing himself in the aforementioned manner, let him know and fix his mind upon the Tattwa then in course. If the Tattwa in course be then Prithivi, let him think of it as something having 4 angles, a good yellow colour, sweet smelling, small in body, and taking away all diseases. Let him at the same time repeat the word LAM. It is very easy to imagine such a thing.

If it be the Apas Tattwa, let him imagine something of the shape and brightness of the half moon, putting down heat and thirst, and that he is immersed in the ocean of Water. Let him at that time repeat the word VAM.

If the Tattwa be Tejas, let him imagine it as something triangular in shape, shedding a red glare, consuming food and drink, burning away everything, and thus making itself unbearable. At the same time let him repeat RAM.

If the Tattwa be Vayu, let him imagine it as something of a spherical shape, of a colour Green, or Blue, like the green leaves of a tree after rain, and carrying him with a mighty power away from the ground and flying in space like the birds. And let him repeat the syllable PAM.

If the Tattwa be Akasa, let him imagine it as having no shape but giving forth a brilliant light, and let him repeat the syllable HAM.

By diligent practice, these syllables uttered by the

tongue of a Yoga become inseparable from the Tattwas. When he repeats any of these, the special Tattwa appears with as much force as he may will, and thus it is that a Yogi can cause whatever he likes, lightning, rain, wind, and so forth.

CURE OF DISEASES

Every disease causes the breath to flow out of the wrong nostril, and the wrong Tattwa to come into course. When the breath therefore is restored to the proper nostril, and the proper Tattwa has been brought into course, let not anyone expect that all that is necessary has been done. If the disease be obstinate and the attack a very violent one, the man will have to persevere in battle a very long time before he conquers.

If a beginner cannot succeed very soon, let him aid the power of his breath by a suitable medicine, and Swara will be restored very soon.

It may be noticed that the Chandra Swara is generally the best for all diseases. Its flow is an indication of the soundness of Health. In cold, cough, and other diseases, this breath ought to flow.

Of the Tattwas as well as of the Swaras, no one causes pain if it goes on properly. In this state it ought not generally to be meddled with. But when anyone gains an undue predominance and causes diseases, it ought to be at once changed. Experience shows that the Apas and the Prithivi Tattwas are the only ones generally good for health, and indeed, the fact that during the course of the Apas Tattwa the breath is felt 16 fingers breadth below the nose, and during the Prithivi 12 fingers, argues at those times a more sound and powerful working of the functions of the body, than when it is felt only 8, or 4, or no finger-breadth below the nose.

Akasa therefore is the worst for health, and in a state of ill-health, a man will generally find in course, either Akasa, Vayu, or Tejas.

Let him therefore, when need be, proceed in the following manner. After having changed his Breath, from the wrong nostril to the proper one, generally the Left, and pressing the opposite side by a cushion so that it may not change again, let the man sit on an easy chair and bind his left thigh a little above the knee joint with his handkerchief. In a short time, whose length, varies inversely as the deficiency of practice, and directly as the violence of the disease, he will perceive that the Tattwa changes to the one immediately below it and so on; and then the next, and so forth. If he be an acute observer of the conditions of his body, he will perceive that slowly his mind is becoming more and more easy. Let him tighten his bandage still more if need be. When at last he reaches the Prithivi Tattwa, he will find in the state of his health a great change for the better. Let him preserve in this state, or, still better, the Apas Tattwa for some time, and return to it occasionally for some days, even after the attacks of the disease have ceased. He will no doubt be cured.

FORECAST OF FUTURITY

Although a Yogi obtains the power of knowing everything that is, has been, or is to be, beyond the reach of the senses, yet generally he becomes indifferent to such knowledge, forgetting himself, as he does, in his eternal presence before the Light which breathes beauty into all we see in the world. We shall therefore represent him here revealing if not all his knowledge of futurity, only on questions being put to him by others. But our Neophytes may as well put the questions themselves, and then answer them according to the laws here laid down.

When a man comes and says to the Yogi that he has a question to ask, let him:

- (a) see which of the Tattwas is in course. If the Tattwa be Prithivi, the question is about some root, something belonging to the vege-

table kingdom, or something in which the Earthy nature is predominant.

- (b) If it be Apas, it is about some Life, birth, death, etc.
- (c) If Tejas, the question is of metals, gain, or loss, etc.
- (d) If Akasa, he means to ask nothing.
- (e) If Vayu, about some journey.

These are but elementary things. The practical Yogi who can distinguish between the mixture of the Tattwas can name the particular things.

Now let him see through which of his nostrils the Breath is flowing, which is the fortnight then in course of passing, which the days, and what direction of himself, the enquirer.

If the breath comes through the Left nostril, to secure complete success in the work which makes the subject of the question, and which will be of the sort specified under Ida, he must have the following coincidences. The fortnight must be bright, that is of the Waxing Moon. The day must be even, 2, 4, 6, and so on; the direction must be East or North. If these things coincide the man will get what he wants.

Again, if the Surya and Swara coincide with the dark fortnight, the day odd, the direction South and West, the same result may be predicted but not so thoroughly. The action will be of the sort prescribed under Pingala.

According as any of these do not coincide, will the success be more or less imperfect. It must be remembered that the breath at the time must not be flowing through the wrong nostril. This has many bad consequences; we only just touch the subject.

Of the Wrong Swara. If at the commencement of the day the wrong Swara arises, the Luna for the Solar, and vice versa, a man may expect something wrong. If it happens the first day, there is sure to be some sort of mental uneasiness. If the second, some loss of

wealth. If the third, a journey will come. If the fourth, some dear object will be destroyed. If the fifth, loss of kingdom. If the sixth, loss of everything. If the seventh, illness and pain sure to come. If the eighth, death.

If the Sun breath flows in the morning and at noon and the Moon in the evening, a sad discomforture will be the result, the reverse being a sign of Victory.

If a man, going to travel, raises his foot which coincides in direction with the empty nostril at the time being, he will not get what he desires from his travels.

BOOK EIGHT
DIVINATION

GEOMANCY

CHAPTER ONE

The figures of Geomancy consist of various groupings of odd and even points in 4 lines. Of these the greatest possible number of combinations is 16. Therefore these sixteen combinations of odd and even points arranged on four lines are the sixteen figures of Geomancy. These are again classed under the heads of the Elements, the Signs of the Zodiac, and the Planets ruling these. Two figures are attributed to each of the Seven Planets, while the remainder are attributed to Caput and Cauda Draconis—the Head and Tail of the Dragon, or the North and South Nodes of the Moon. Furthermore, to each Planet and Sign certain ruling Genii are attributed, as shown on pages 110 and 111.

CHAPTER TWO

Roughly speaking, the mode of obtaining the first four Geomantic figures, from which the remainder of the Divination is calculated, is by marking down at random on paper with a pencil held by a loosely tensed hand 16 lines of points or dashes, without counting the number placed in each line during the operation. And all the time thinking fixedly of the subject of the demand. When the 16 lines are completed, the number of points in each line should be added up, and if the result be odd a single point or cross should be made in the first of the three compartments to the right of the paper. If even, two points or crosses. These 16 lines will

G E O M A N T I C

Sigil of Ruler	Name of Ruler	Planet which rules Answer	♂	♀	☽	☿	Sign of Zodiac
☞	Bartzabel	Mars	♂		♀	♈	Aries
♡	Kedemel	Venus		♀	☽	♉	Taurus
‡	Taphtharharath	Mercury		♀	☽	♊	Gemini
◎	Chasmодai	Luna	☽		☽	♋	Cancer
¤	Sorath	Sol	○		♌	♌	Leo
‡	Taphtharharath	Mercury		♀	♍	♍	Virgo
♡	Kedemel	Venus		♀	♎	♎	Libra
☞	Bartzabel	Mars	♂		♏	♏	Scorpio
↶	Hismael	Jupiter	♐		♐	♐	Sagittarius
↶	Zazel	Saturn	♑		♑	♑	Capricorn
↶	Zazel	Saturn	♑		♒	♒	Aquarius
↶	Hismael	Jupiter	♐		♓	♓	Pisces
↶	Zazel and Bartzabel	Saturn and Mars	♑	♂	♓	♓	Cauda Draconis
↶	Hismael and Kedemel	Venus and Jupiter	♀	♐	♓	♓	Caput Draconis
¤	Sorath	Sol	○		♌	♌	Leo
◎	Chasmodai	Luna	☽	☽	☽	♋	Cancer

(Note: When attributing the above Geomantic figures to the Tree of Life, the two Saturnian figures represent the Three Supernals. The Planetary figures are placed on the appropriate

ATTRIBUTIONS

Element	Geomantic Figure	Name and Meaning of Figure
Fire		PUER (a boy, yellow, beardless.)
Earth		AMISSIO (loss, comprehended without.)
Air		ALBUS (white, fair.)
Water		POPULUS (People, congregation.)
Fire		FORTUNA MAJOR (Greater fortune and aid; safeguard, entering.)
Earth		CONJUNCTIO (Assembly, conjunction.)
Air		PUELLA (a girl, beautiful.)
Water		RUBEUS (red, reddish.)
Fire		ACQUISITIO (obtaining, comprehended within.)
Earth		CARCER (a Prison; bound.)
Air		TRISTITIA (sadness, damned, cross.)
Water		LAETITIA (joy, laughing, healthy, bearded.)
Fire		CAUDA DRACONIS (the lower threshold, going out.)
Earth		CAPUT DRACONIS (Heart, upper threshold; entering.)
Fire		FORTUNA MINOR (lesser fortune; and aid; safeguard going out.)
Water		VIA (way, journey.)

Sephiroth, while the Caput and Cauda Draconis signify Malkuth.—I.R.)

then yield four Geomantic figures. The results, odd and/or even, of lines 1 to 4 inclusive comprise the first figure. Of lines 5 to 8 the second figure; of lines 9 to 12 the third; of lines 13 to 16, the 4th figure, as shown in the diagram on page 113.

The symbol of a Pentagram either within or without a circumscribed circle should be made at the top of the paper on which the dashes are made. The paper itself should be perfectly clean and should have never been previously used for any other purpose. If a circle be used with the Pentagram, it should be drawn before the latter is described. The Pentagram should always be of the "invoking" type, as described in the Pentagram Ritual. Since the Pentagram concerns the element of Earth, it should therefore be drawn beginning at the top descending to the lower left hand point, carefully closing the angle at the finish. Within the centre of the Pentagram, the Sigil of the "Ruler" to which the matter of the question specially refers, should be placed.

If the question be of the Nature of Saturn,, such as agriculture, sorrow, death, etc., the Sigil of Zazel should be placed in the Pentagram. If of Jupiter, concerning good fortune, feasting, church preferment, etc., the Sigil of Hismael. If of Mars, war, fighting, victory, etc., the Sigil of Bartzabel. If of the Sun, power, magistracy, success, etc., the Sigil of Sorath. If of Venus, love, music, pleasure, etc., the Sigil of Kedemel. If of Mercury, such as science, learning, knavery, etc., the Sigil of Taphtharharath, etc. If of travelling, fishing, etc., under Luna, then the Sigil of Chasmodai. In the diagram appended the Sigil of Hismael is employed.

During the marking down of the points, the attention should be fixed upon the Sigil within the Pentagram, and the mind should carefully consider the question proposed. (Note: A common practice is to repeat audibly the name of the Ruler as though to invoke him, followed by a short sentence concerning the matter of the divination.—I. R.). The hand should not

PLAN OF GEOMANTIC DIVINATION



15 points	odd	*	
15 points	odd	*	
16 points	even	*	*
14 points	even	*	*
15 points	odd	*	
16 points	even	*	*
15 points	odd	*	
14 points	even	*	*
12 points	even	*	*
6 points	even	*	*
9 points	odd	*	
7 points	odd	*	
10 points	even	*	*
11 points	odd	*	
10 points	even	*	*
10 points	even	*	*

Fortuna Minor

Amissio

Fortuna Major

Rubeus

be moved from the paper until the 16 lines of points are completed. A pencil is therefore preferable to a pen for this purpose—unless, of course, a very reliable fountain pen is employed. It is practically more convenient to draw or rule four lines across the paper beforehand to mark off the space for such four lines composing a Geomantic Figure as shown on the previous page. The first four Geomantic figures formed directly from the 16 lines of points are called *The Four Mothers*. It is from them that the remaining figures necessary to complete the Geomantic scheme of direction are derived.

These should now be placed in a row from right to left, for the greater convenience of the necessary calculations—though much practice may render this unnecessary. The first figure will be attributed to the South, the Second to the East, the Third to the North, and the Fourth to the West.

The Four Mothers

4 th West	3 rd North	2 nd East	1 st South
• •	• *	*	*
*	• *	• *	*
• *	*	*	• *
• *	*	* *	• *
Rubeus	Fort. Major	Amissio	Fort. Minor.

From these Four Mothers, four resulting figures called the *Four Daughters* are now to be derived, thus: The uppermost points of the First Mother will be the uppermost points of the First Daughter. The corresponding, that is the first line of, points of the Second Mother will be the second points of the First Daughter. The same line of points of the Third Mother will constitute the third points of the First Daughter. The same point of the Fourth Mother will be the fourth point of the First Daughter. The same rule applies to all the figures. The second line of points of the four Mother figures will comprise the Second Daughter. The third

line of points of the Four Mothers will comprise the Third Daughter, and the fourth line of points of the Four Mothers will comprise the Fourth Daughter.

	Mothers			
	4th	3rd	2nd	1st
First Daughter, 4 uppermost points	*	*	*	*
Second Daughter, 4 next points	*	*	*	*
Third Daughter, 4 next points	*	*	*	*
Fourth Daughter, 4 last points	*	*	*	*
	Rubeus Major	Fort Cancer	Amis- sio	Fort. Minor

Applying the above rule throughout, the following will represent the Four Daughters:

4th	3rd	2nd	1st
*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
*	*	*	*
Albus	Conjunctio	Cancer	Fortuna Minor.

These, again for the convenience of the beginner, are now to be placed on the left hand of the Four Mothers in a single line from right to left.

Four Daughters					Four Mothers			
8th	7th	6th	5th	4th	3rd	2nd	1st	
*	*	*	*	*	*	*	*	
*	*	*	*	*	*	*	*	
*	*	*	*	*	*	*	*	
*	*	*	*	*	*	*	*	
Albus	Con- junctio	Cancer	Fort.	Rubeus	Fort.	Amissio	Fort.	
			Minor	Major			Minor	

From these eight figures, four others are now to be calculated which may be called the *Four Resultants*,

or the Four Nephews. These will be the 9th, 10th, 11th, and 12th figures of the whole scheme. The Ninth figure is formed from the points of the first and second figures compared together. The Tenth from the 3rd and 4th figures; the 11th from the 5th and 6th figures, the 12th from the 7th and 8th figures. The rule is to compare or add together the points of the corresponding lines. If, for instance, the first line of the First Mother consists of one point, and the first line of the Second Mother also consists of one point, these two are added together, and since they are an even number two points are marked down for the first line of the Resultant. If the added points are odd, only one point is marked for the resulting figure. The Ninth figure is thus formed:

2nd Fig. 1st Fig.

* *	*	Uppermost points added equals 2:-	* *
* * *	*	Second points added equals 3:-	* *
* * *	*	Third points added equals 3:-	* *
* * *	*	Lowest points added equals 4:-	* *

Conjunctio

The other Resultants are calculated in precisely the same way:

Four Daughters				Four Mothers				
8th	7th	6th	5th	4th	3rd	2nd	1st	
* *	* *	*	*	*	*	*	*	*
* *	*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*	*
Albus	Con-	Cancer	Fort.	Rubeus	Fort.	Amis-	Fort.	
junctio	junctio	Minor	Rubeus	Major	Amis-	sio	Minor	

In this way are yielded the four Resultants:

12th	11th	10th	9th
* *	* *	*	*
*	*	*	*
*	*	*	*
*	*	*	*
Rubeus	Acqui-	Caput	Con-
	sitio	Drac.	junctio

And thus the Twelve Principal Figures of the Geo-

mantic scheme of Divination are completed. These again correspond to the 12 Astrological Houses of Heaven, with which they will later on be compared.

CHAPTER THREE

For the greater assistance of the Diviner in forming a judgment upon the general condition of the scheme of 12 figures thus far obtained, it is usual to deduce from them three other subsidiary figures. These three are of less importance than the twelve previous figures, and are not to be considered at all in the light of component figures of the scheme, but only as aids to the general judgment. These other figures are known as the Right Witness, Left Witness, and the Judge.

The two witnesses are without significance in the divination, except as they are the roots from which the figure known as the Judge is derived. The Right Witness is formed from the 9th and 10th figures by comparing the points in the manner before shown in the formation of the Resultants. That is the corresponding lines of points in the two figures are compared together, and the addition, whether odd or even, comprises the points of the Witness. The Left Witness represents the combination in a similar manner of the 11th and 12th figures. The Judge again is formed in precisely the same way from the Two Witnesses, and is therefore a synthesis of the whole figure. If he be good, the figure is good and the judgment will be favourable; and vice versa. From the nature of the formation of the 15th figure, the Judge, it should always consist of an even number of points, and never of odd. That is, in adding together the four lines of points comprising the Judge, the result should be an even number. For if the Judge were a figure of odd points it would show that a mistake had been made somewhere in the calculations.

The Reconciler is a 16th figure sometimes used for adding the Judgment by combining the Judge with the Figure in the Particular House signifying the thing demanded. Thus, in the preceding scheme, the Judge

formed is Populus, and the Second Figure, being Amissio, their combination also yields Amissio.

In order to discover where \oplus The Part of Fortune will fall, add together all the points of the first twelve figures. Divide that number by twelve, and place the Part of Fortune with the figure answering to the remainder. If there is no remainder it will fall on the 12th figure. The Part of Fortune is a symbol of ready money, money in cash belonging to the Querent, and is of the greatest importance in all questions of money.

CHAPTER FOUR

The following is the signification of the 12 Houses of Heaven, in brief:

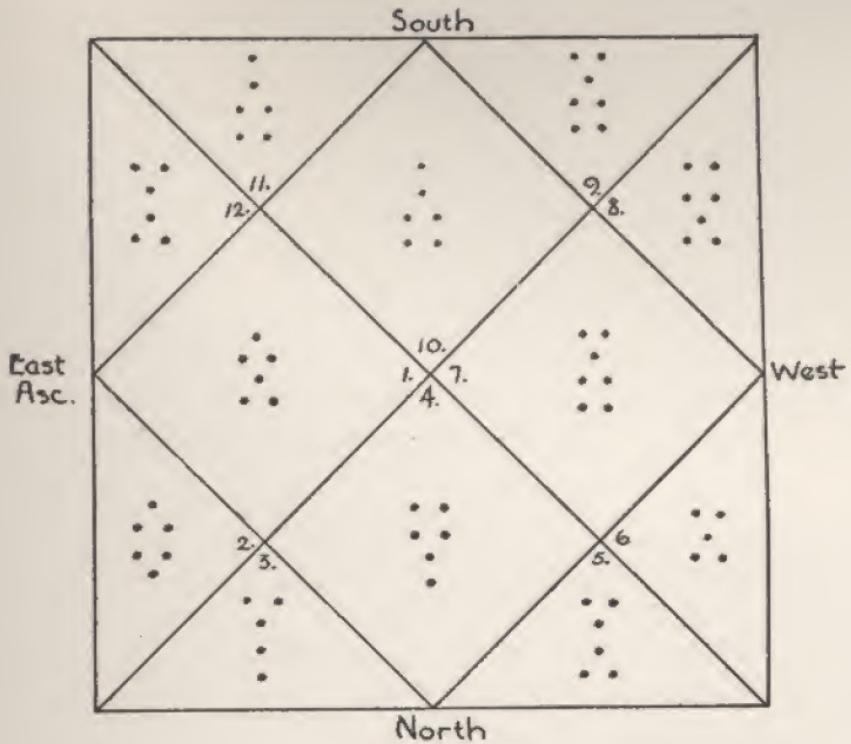
First House (Ascendant)	Life, health, querent, etc.
Second House	Money, property, personal worth.
Third House	Brothers, sisters, news, short journeys, etc.
Fourth House	Father, landed property, inheritance. The grave, the end of the matter.
Fifth House	Children, pleasure, feasts, speculation.
Sixth House	Servants, sickness, uncles and aunts, small animals.
Seventh House	Love, marriage, husband or wife. Partnerships and associations, public enemies, law suits.
Eighth House	Deaths, wills, legacies; pain, anxiety. Estate of deceased.
Ninth House	Long journeys, voyages. Science, religion, art, visions, and divinations.
Tenth House	Mother. Rank and honour, trade or profession, authority, employment, and worldly position generally.
Eleventh House	Friends, hopes and wishes.

Twelfth House	Sorrows, fears, punishments, enemies in secret, institutions, unseen dangers, restriction.
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The Twelve Figures of the Geomantic Scheme as previously calculated are to be thus attributed to a map of the Twelve Houses of Heaven, and are placed therein.

The First figure goes with the Tenth House.
The Second figure goes with the First House.
The Third figure goes with the Fourth House.
The Fourth figure goes with the Seventh House.
The Fifth figure goes with the Eleventh House.
The Sixth figure goes with the Second House.
The Seventh figure goes with the Fifth House.
The Eighth figure goes with the Eighth House.
The Ninth figure goes with the Twelfth House.
The Tenth figure goes with the Third House.
The Eleventh figure goes with the Sixth House.
The Twelfth figure goes with the Ninth House.

Thus the figures derived by the calculations provided in the example given previously would occupy a Geomantic map as follows:



CHAPTER FIVE

(Note: I here omit a series of interpretations based upon the use of the Two Witnesses and the Judge. I have found these most untrustworthy, giving answers in utter contradiction to the proper divination worked out by the readings which follow. The mediaeval origin of the present omission is clearly shown, and are not a credit to the system. The following facts, which should be very carefully studied, will provide the fundamental authoritative data to enable the student to divine correctly.—I. R.).

Herein follows a set of general Tables of the Sixteen figures in the Twelve Houses for the better convenience of forming a general judgment of the Scheme. Under the head of each figure separately is given its general effect in whatever House of the Map of the Heavens it may be located.

Thus, by taking the House signifying the end or result of the matter, the Fourth House, etc., and by

noting what figures fall therein, the student may find by these tables the general effect in that position.

ACQUISITIO

Generally good for profit and gain.

Ascendant	Happy, success in all things.
Second House	Very prosperous.
Third House	Favour and riches.
Fourth House	Good fortune and success.
Fifth House	Good success.
Sixth House	Good—especially if it agree with the 5th.
Seventh House	Reasonably good.
Eighth House	Rather good, but not very. The sick shall die.
Ninth House	Good in all demands.
Tenth House	Good in suits. Very prosperous.
Eleventh House	Good in all.
Twelfth House	Evil, pain and loss.

AMISSIO

Good for loss of substance and sometimes for love; but *very bad* for gain.

Ascendant	Ill in all things but for prisoners.
Second House	Very ill for money, but good for love.
Third House	Ill end—except for quarrels.
Fourth House	Ill in all.
Fifth House	Evil except for agriculture.
Sixth House	Rather evil for love.
Seventh House	Very good for love, otherwise evil.
Eighth House	Excellent in all questions.
Ninth House	Evil in all things.
Tenth House	Evil except for favour with women.
Eleventh House	Good for love, otherwise bad.
Twelfth House	Evil in all things.

FORTUNA MAJOR

Good for gain in all things where a person has hopes to win.

Ascendant	Good save in secrecy.
Second House	Good except in sad things.
Third House	Good in all.
Fourth House	Good in all, but melancholy.
Fifth House	Very good in all things.
Sixth House	Very good except for debauchery.
Seventh House	Good in all.
Eighth House	Moderately good.
Ninth House	Very good:
Tenth House	Exceedingly good. Go to superiors.
Eleventh House	Very good.
Twelfth House	Good in all.

FORTUNA MINOR

Good in any matter in which a person wishes to proceed quickly.

Ascendant	Speed in victory and in love, but choleric.
Second House	Very good.
Third House	Good—but wrathful.
Fourth House	Haste; rather evil except for peace.
Fifth House	Good in all things.
Sixth House	Medium in all.
Seventh House	Evil except for war or love.
Eighth House	Evil generally.
Ninth House	Good, but choleric.
Tenth House	Good, except for peace.
Eleventh House	Good, especially for love.
Twelfth House	Good, except for alteration, or for suing another.

LAETITIA

Good for joy, present or to come.	
Ascendant	Good, except in war.
Second House	Sickly.
Third House	Ill.
Fourth House	Mainly good.
Fifth House	Excellently good.
Sixth House	Evil generally.
Seventh House	Indifferent.
Eighth House	Evil generally.
Ninth House	Very good.
Tenth House	Good, rather in war than in peace.
Eleventh House	Good in all.
Twelfth House	Evil generally.

TRISTITIA

Evil in almost all things.	
Ascendant	Medium, but good for treasure and fortifying.
Second House	Medium, but good to fortify.
Third House	Evil in all.
Fourth House	Evil in all.
Fifth House	Very evil.
Sixth House	Evil, except for debauchery.
Seventh House	Evil for inheritance and magic only.
Eighth House	Evil, but in secrecy good.
Ninth House	Evil except for magic.
Tenth House	Evil except for fortifications.
Eleventh House	Evil in all.
Twelfth House	Evil. But good for magic and treasure.

PUELLA

Good in all demands, especially in those relating to women.	
Ascendant	Good except in war.
Second House	Very good.
Third House	Good.
Fourth House	Indifferent.
Fifth House	Very good, but notice the aspects.
Sixth House	Good, but especially so for debauchery.
Seventh House	Good except for war.
Eighth House	Good.
Ninth House	Good for music. Otherwise only medium.
Tenth House	Good for peace.
Eleventh House	Good, and love of ladies.
Twelfth House	Good in all.
PUER	
Evil in most demands, except in those relating to War or Love.	
Ascendant	Indifferent. Best in War.
Second House	Good, but with trouble.
Third House	Good fortune.
Fourth House	Evil, except in War and love.
Fifth House	Medium good.
Sixth House	Medium.
Seventh House	Evil, save in War.
Eighth House	Evil, save for love.
Ninth House	Evil except for War.
Tenth House	Rather evil. But good for love and War. Most other things medium.
Eleventh House	Medium; good favour.
Twelfth House	Very good in all.

Evil in all that is good and Good in all that is evil.

Ascendant	Destroy the figure if it falls here! It makes the judgment worthless.
Second House	Evil in all demands.
Third House	Evil except to let blood.
Fourth House	Evil except in War and Fire.
Fifth House	Evil save for love, and sowing seed.
Sixth House	Evil except for blood-letting.
Seventh House	Evil except for war and fire.
Eighth House	Evil.
Ninth House	Very evil.
Tenth House	Dissolute. Love, fire.
Eleventh House	Evil, except to let blood.
Twelfth House	Evil in all things.

ALBUS

Good for profit and for entering into a place or undertaking:

Ascendant	Good for marriage. Mercurial. Peace.
Second House	Good in all.
Third House	Very good.
Fourth House	Very good except in War.
Fifth House	Good.
Sixth House	Good in all things.
Seventh House	Good except for War.
Eighth House	Good.
Ninth House	A messenger brings a letter.
Tenth House	Excellent in all.
Eleventh House	Very good.
Twelfth House	Marvellously good.

CONJUNCTIO

Good with good, or evil with evil. Recovery of things lost.

Ascendant	Good with good, evil with evil.
Second House	Commonly good.
Third House	Good fortune.
Fourth House	Good save for health; see the 8th.
Fifth House	Medium.
Sixth House	Good for immorality only.
Seventh House	Rather good.
Eighth House	Evil; death.
Ninth House	Medium good.
Tenth House	For love; good. For sickness, evil.
Eleventh House	Good in all.
Twelfth House	Medium. Bad for prisoners.

CARCER

Generally evil. Delay, binding, bar, restriction.

Ascendant	Evil except to fortify a place.
Second House	Good in Saturnine questions; else evil.
Third House	Evil.
Fourth House	Good only for melancholy.
Fifth House	Receive a letter within three days. Evil.
Sixth House	Very evil.
Seventh House	Evil.
Eighth House	Very evil.
Ninth House	Evil in all.
Tenth House	Evil save for hidden treasure.
Eleventh House	Much anxiety.
Twelfth House	Rather good.

CAPUT DRAGONIS

Good with good; evil with evil. Gives a good issue for gain.	
Ascendant	Good in all things.
Second House	Good.
Third House	Very good.
Fourth House	Good save in war.
Fifth House	Very good.
Sixth House	Good for immorality only.
Seventh House	Good especially for peace.
Eighth House	Good.
Ninth House	Very good.
Tenth House	Good in all.
Eleventh House	Good for the church and ecclesiastical gain.
Twelfth House	Not very good.

CAUDA DRACONIS

Good with evil, and evil with good. Good for loss, and for passing out of an affair.	
Ascendant	Destroy figure if it falls here! Makes judgment worthless.
Second House	Very evil.
Third House	Evil in all.
Fourth House	Good especially for conclusion of the matter.
Fifth House	Very evil.
Sixth House	Rather good.
Seventh House	Evil, war, and fire.
Eighth House	No good, except for magic.
Ninth House	Good for science only. Bad for journeys. Robbery.
Tenth House	Evil save in works of fire.
Eleventh House	Evil save for favours.
Twelfth House	Rather good.

Injurious to the goodness of other figures generally,
but good for journeys and voyages.

Ascendant	Evil except for prison.
Second House	Indifferent.
Third House	Very good in all.
Fourth House	Good in all save love.
Fifth House	Voyages good.
Sixth House	Evil.
Seventh House	Rather good, especially for voyages.
Eighth House	Evil.
Ninth House	Indifferent. Good for journeys.
Tenth House	Good.
Eleventh House	Very good.
Twelfth House	Excellent.

POPULUS

Sometimes good and sometimes bad; good with good,
and evil with evil.

Ascendant	Good for marriage.
Second House	Medium good.
Third House	Rather good than bad.
Fourth House	Good in all but love.
Fifth House	Good in most things.
Sixth House	Good.
Seventh House	In war good; else medium.
Eighth House	Evil.
Ninth House	Look for letters.
Tenth House	Good.
Eleventh House	Good in all.
Twelfth House	Very evil.

CHAPTER SIX

By essential dignity is meant the strength of a Figure when found in a particular House. A figure is, therefore, *strongest* when in what is called its house, *very strong* when in its exaltation, *strong* in its Triplicity, *very weak* in its Fall; *weakest* of all in its detriment. A figure is in its fall when in a House opposite to that of its exaltation, and in its *detriment* when opposite to its own house.

The Geomantic figures, being attributed to the Planets and Signs, are dignified according to the rules which obtain in Astrology. That is to say they follow the dignities of their Ruling Planets, considering the Twelve Houses of the scheme as answering to the Twelve Signs. Thus, the Ascendant or First House answers to Aries, the Second House to Taurus, the Third House to Gemini, and so on to the Twelfth answering to Pisces. Therefore the figures of Mars will be strong in the First House, but weak in the Seventh House, and so forth.

Name of Sign	Ruler	Element	Exaltation	Fall	Detriment	Strong
Aries	Mars	Fire	Sun	Saturn	Venus	Jupiter
Taurus	Venus	Earth	Luna	—	Mars	Jupiter
Gemini	Mercury	Air	—	—	Jupiter	Saturn
Cancer	Luna	Water	Jupiter	Mars	Saturn	Mercury
Leo	Sol	Fire	—	—	Saturn	Mars
Virgo	Mercury	Earth	Mercury	Venus	Jupiter	Saturn
Libra	Venus	Air	Saturn	Sol	Mars	Jupiter
Scorpio	Mars	Water	—	Luna	Venus	Sun
Sagittarius	Jupiter	Fire	—	—	Mercury	Venus
Capricorn	Saturn	Earth	Mars	Jupiter	Luna	Mercury
Aquarius	Saturn	Air	—	—	Sol	—
Pisces	Jupiter	Water	Venus	Mercury	Mercury	—

Caput Draconis is strong in the dignities of Jupiter and Venus.

Cauda Draconis is strong in the dignities of Saturn and Mars.

Remember always that if the figures Rubeus or Cauda Draconis fall in the Ascendant, or first house, the figure is not fit for Judgment and should be destroyed without consideration. Another figure for the question should not be erected before at least two hours have elapsed.

Your figure being thoroughly arranged as on a Map of the heavens, as previously shown, note first to what House the demand belongs. Then look for the Witnesses and the Judge, as to whether the latter is favourable or otherwise, and in what particular way. Put this down.

Note next what Figure falls in the House required. Also whether it passes or springs—that is whether it is also present in any other House or Houses. These should also be considered—as for example in a question of money stolen, if the figure in the second House be also found in the sixth House, it might also show that the thief was a servant in the house.

Then look in the Table of Figures in the Houses and see what the Figure signifies in the special House under consideration. Put this down also. Then look in the Table for the strength of the figures in that House. Following this, apply the astrological rule of aspects between houses, noting what houses are Sextile, Quintile, Square, Trine, etc. Write the "Good" one side and the "Evil" on the other, noting also whether these figures also are "strong" or "weak," "friendly" or "unfriendly" in nature to the figure in the House required. Note that in looking up the aspects between houses, there are two directions, Dexter and Sinister. The Dexter aspect is that which is *contrary* to the natural succession of the houses; the Sinister is the reverse. The Dexter aspect is more powerful than the Sinister.

Then add the meaning of the figure in the Fourth House, which will signify the end of the matter. It may also assist you to form a Reconciler Figure from the

Figure in the house required and the Judge, noting what figure results and whether it harmonises with either or both by nature. Now consider all you have written down, and according to the balance of "good" and "evil" therein form your final judgment.

Consider also in "money" matters where the Part of Fortune falls.

For example, let us consider the figure previously set up and form a judgment for "Loss of money in business" therefrom.

Populus is the Judge, and we find that in questions of money, which concern the Second House, it signifies "medium good." The question as a whole is of the nature of the Second House, where we find Carcer. We then discover that Carcer here is "evil," as showing obstacles and delays. The Part of Fortune is in the Ascendant with Amissio, signifying loss through Querent's own mistake, and loss through Querent's self.

The figure of Amissio springs into no other house, therefore this does not affect the question. "Carcer" in the Second House is neither "strong" nor "weak"; its strength for evil is medium. The figures Sextile and Trine of the Second are Coniunctio, Fortuna Major, Fortuna Minor, and Acquisitio, all "good" figures, helping the matter and "friendly" in nature. This signifies well intentioned help of friends. The figures square and opposition of the Second are Fortuna Minor, Coniunctio, Fortuna Major which are not hostile to Carcer, therefore showing "opposition not great."

The figure in the Fourth House is Fortuna Major which shows a good end but with anxiety. Let us now form a Reconciler between the figure of the Second House which is Carcer and the Judge, Populus, which produces Carcer again, a sympathetic figure, but denoting delay—delay, but helping the Querent's wishes. Now let us add all these together:

1. Medium.
2. Evil and Obstacles, delay.

3. Loss through querent's self.
4. Strength for evil, medium only.
5. Well-intentioned aid of friends.
6. Not much opposition from enemies.
7. Ending—good; but with anxiety.
8. Delay, but helping Querent's wishes.

And we can formulate the final judgment:

That the Querent's loss in business has been principally owing to his own mismanagement. That he will have a long and hard struggle, but will meet with help from friends. That his obstacles will gradually give way, and that after much anxiety he will eventually recoup himself for his former losses.

SUMMARY OF STAGES IN GEOMANTIC DIVINATION:

1. If Rubeus or Cauda Draconis in Ascendant destroy the figure.
2. Note the House to which the question belongs. See if the figure there springs into another house.
3. Form the Judge from the two witnesses.
4. Part of Fortune—that is, if money question.
5. See if Figure in House concerned is "strong" or "weak." If it pass or spring into any other house.
6. See figures Sextile and Trine, Square and Opposition.
7. Friendly or unfriendly.
8. Note the figure in Fourth House, signifying the end or outcome.
9. Form a Reconciler from Judge and the figure in House to which the demand appertains.

(Note: Although this whole instruction on Geomancy describes the process as being performed throughout on paper with a pencil, yet it should be remembered that this description is but a makeshift for the convenience of the unenterprising student. By definition, Geomancy is a scheme of divination by and through the Element of Earth. Therefore the student with initiative, to whom this method appeals, should act accordingly. Let him therefore prepare a quantity of

clean and dry black earth—or desert sand, if possible, but not that taken from the sea-shore—and also a tray or wooden box which is to be reserved solely for the purpose of housing this consecrated earth. The outside of the box might be decorated with sigils or symbolic paintings in harmony with the general idea, and painted in the four Malkuth colours. A small slender wand, pointed to make clean sharp holes or markings, should be prepared since it will be with this instrument that the sixteen lines of dots or holes in the earth will be made. When all has been duly prepared, the box of Earth should be given a ceremonial consecration; the student who has studied the general formulae of consecration will know exactly what should be done.

In actual divinatory practice, the invoking Earth Pentagram enclosing the Sigil, and the sixteen rows of dots from which the Four Mothers will be formed, can be quickly marked on the Earth with this special wand or pointer. Then, for convenience' sake, the student can transfer these four primary figures to paper, calculate the remaining eight figures to be placed on the Map and proceed to judgment exactly as this instruction lays down. Experience shows that the actual use of Earth as a means of forming the fundamental magical link between the initiated diviner and the Geomantic divinatory Genii is psychologically more valid and effectual than with paper and pencil, besides yielding far more satisfactory results.—I. R.).

BOOK "T"—THE TAROT

(Comprising Manuscripts
N, O, P, Q, R, and an
Unlettered T.A.M. Instruction.)

"What thou seest write in a Book, and send it unto the Seven Abodes that are in Assiah."

"And I saw in the right hand of Him that sat upon the Throne a book sealed with Seven Seals." "And I saw a strong Angel proclaiming with a loud voice, 'Who is worthy to open the Books and to loose the seals thereof.' "

H. R. U.

THE GREAT ANGEL IS SET OVER THE
OPERATION OF
THE SECRET WISDOM

THE TITLES OF THE TAROT SYMBOLS

1. Ace of Wands is called the Root of the Powers of Fire.
2. Ace of Cups is called the Root of the Powers of Water. *Swords*
3. Ace of *Cups* is called the Root of the Powers of Air.
4. Ace of *Cups* is called the Root of the Powers of Earth. *Pentacles*
5. The Knight of Wands is called the Lord of Flame and Lightning. The King of the Spirits of Fire.
6. The Queen of Wands is The Queen of the Thrones of Flames.
7. The King of Wands is The Prince of the Chariot of Fire.

8. The Knave of Wands is The Princess of the Shining Flame, and The Rose of the Palace of Fire.
9. The Knight of Cups is The Lord of the Waves and the Waters, and The King of the Hosts of the Sea.
10. The Queen of Cups is The Queen of the Thrones of the Waters.
11. The King of Cups is The Prince of the Chariot of the Waters.
12. The Knave of Cups is The Princess of the Waters and the Lotus.
13. The Knight of Swords is The Lord of the Wind and the Breezes, The Lord of the Spirits of the Air.
14. The Queen of Swords is The Queen of the Thrones of the Air.
15. The King of Swords is The Prince of the Chariots of the Wind.
16. The Knave of Swords is The Princess of the Rushing Winds, The Lotus of the Palace of Air.
17. The Knight of Pentacles is The Lord of the Wide and Fertile land, King of the Spirits of the Earth.
18. The Queen of Pentacles is The Queen of the Thrones of Earth.
19. The King of Pentacles is The Prince of the Chariot of Earth.
20. The Knave of Pentacles is The Princess of the Echoing Hills, The Rose of the Palace of Earth.

No.	Card	Lord of	Decan	In
21	5 of Wands	Strife	☿	♌
22	6 of Wands	Victory	♀	♌
23	7 of Wands	Valour	♂	♌
24	8 of Pentacles	Prudence	⊕	♍
25	9 of Pentacles	Material Gain	♀	♍
26	10 of Pentacles	Wealth	☽	♍
27	2 of Swords	Peace Restored	☽	♎
28	3 of Swords	Sorrow	☿	♎
29	4 of Swords	Rest from strife	♀	♎
30	5 of Cups	Loss in Pleasure	♂	♏

No.	Card	Lord of	Decan	In
31	6 of Cups	Pleasure	○	♏
32	7 of Cups	Illusionary success	♀	♏
33	8 of Wands	Swiftness	☽	♐
34	9 of Wands	Great Strength	☽	♐
35	10 of Wands	Oppression	☿	♐
36	2 of Pentacles	Harmonious Change	☿	♍
37	3 of Pentacles	Material Works	♂	♍
38	4 of Pentacles	Earthy Power	○	♍
39	5 of Swords	Defeat	☽	♒
40	6 of Swords	Earned Success	☽	♒
41	7 of Swords	Unstable Effort	☽	♒
42	8 of Cups	Abandoned Success	☿	♓
43	9 of Cups	Material Happiness	☿	♓
44	10 of Cups	Perpetual Success	♂	♓
45	2 of Wands	Dominion	♂	♈
46	3 of Wands	Established Strength	○	♈
47	4 of Wands	Perfected Work	♀	♈
48	5 of Pentacles	Material Trouble	☽	♉
49	6 of Pentacles	Material Success	☽	♉
50	7 of Pentacles	Success Unfulfilled	☿	♊
51	8 of Swords	Shortened Force	☿	♊
52	9 of Swords	Despair and Cruelty	♂	♊
53	10 of Swords	Ruin	○	♊
54	2 of Cups	Love	♀	♋
55	3 of Cups	Abundance	♀	♋
56	4 of Cups	Blended Pleasure	☽	♋

No.	Letter	22 Keys of the Book	Let- ter	Attri- bution
57	Fool	The Spirit of Ether.	ף	△
58	Magician	The Magus of Power.	כ	♀
59	High Priestess	The Priestess of the Silver Star.	ג	☽
60	Empress	Daughter of the Mighty Ones.	ת	♀
61	Emperor	Son of the Morning, Chief among the Mighty.	ן	♀
62	Hierophant	Magus of the Eternal Gods.	י	♌

No.	Letter	22 Keys of the Book	Let- ter	Attri- bution
63	Lovers	Children of the Voice Divine, The Oracles of the Mighty Gods.	†	☽
64	Chariot	Child of the Power of the Waters, Lord of the Triumph of Light.	□	◎
65	Fortitude	Daughter of the Flaming Sword, Leader of the Lion.	■	Ω
66	Hermit	The Magus of the Voice of Light, The Prophet of the Gods.	♪	☿
67	Wheel of Fortune	The Lord of the Forces of Life.	▷	♀
68	Justice	Daughter of the Lord of Truth, The Holder of the Balances.	△	△
69	Hanged Man	The Spirit of the Mighty Waters.	□	▽
70	Death	The Child of the great Trans- formers, Lord of the Gates of Death.	■	♏
71	Temperance	Daughter of the Reconcilers, The Bringer Forth of Life.	□	↗
72	Devil	Lord of the Gates of Matter, Child of the Forces of Time.	○	☽
73	Blasted Tower	Lord of the Hosts of the Mighty.	□	♂
74	The Star	Daughter of the Firmament, Dweller between the Waters.	△	≋
75	The Moon	Ruler of Flux and Reflux, Child of the Sons of the Mighty.	□	☽
76	The Sun	Lord of the Fire of the World.	○	○
77	Judgment	The Spirit of the Primal Fire.	△	△
78	Universe	The Great One of the Night of Time.	□	☿

THE DESCRIPTIONS OF THE 78 TAROT SYMBOLS TOGETHER WITH THEIR MEANINGS

OF THE ACES

First in order and appearance are the four Aces, representing the force of the Spirit acting in, and binding together the four scales of each element and answering to the Dominion of the Letters of the Name in the *Kether* of each. They represent the Radical or Root-Force. The Four Aces are said to be placed on the North Pole of the Universe, wherein they revolve, governing its revolution, and ruling as the connecting link between Yetsirah and the Material Plane of Universe.

I. The Root of the Powers of Fire.

ACE OF WANDS

A white radiating angelic Hand issuing from Clouds and grasping a heavy Club which has three branches in the colours and with the Sigils of the Scales. The right and left hand branches end respectively in three Flames and the centre one in four Flames, thus yielding Ten the number of the Sephiroth. Two and Twenty leaping Flames or Yods surround it, answering to the Paths of these. Three fall below the right branch for Aleph Mem and Shin. Seven above the central branch for the double letters. And between it and that on the right, twelve—six above and six below—about the left hand Branch. The whole is a great and Flaming Torch. It symbolises Force, strength, rush, vigour, energy, and it governs according to its nature various works and questions. It implies natural as opposed to Invoked Force.

II. The Root of the Powers of the Waters.

ACE OF CUPS OR CHALICES

A Radiant white Angelic Hand issuing from clouds and supporting on the palm thereof a cup, resembling that of the Stolistes. From it rises a fountain of clear and glistening Water; and spray falling on all sides into clear calm water below, in which grow Lotus and water lilies. The great letter Heh of the Supernal Mother is traced in the spray of the Fountain. It symbolises Fertility, Productiveness, Beauty, Pleasure, Happiness, etc.

III. The Root of the Powers of Air.

ACE OF SWORDS

A white radiating Angelic Hand, issuing from clouds, and grasping the hilt of a Sword, which supports a white radiant celestial Crown from which depend, on the right, the olive branch of Peace, and on the left, the Palm branch of suffering. Six Vaus fall from its point.

It symbolises *invoked* as contrasted with natural Force; for it is the Invocation of the Sword. Raised upward, it invokes the Divine Crown of Spiritual Brightness. But reversed it is the invocation of demoniac force, and becomes a fearfully evil symbol. It represents therefore very great power for good or evil, but *invoked*. And it also represents whirling force, and strength through trouble. It is the affirmation of justice, upholding Divine authority; and it may become the Sword of Wrath, Punishment and Affliction.

IV. The Root Powers of the Earth.

ACE OF PENTACLES

A white radiant Angelic Hand, holding a branch of a rose Tree, whereon is a large Pentacle, formed of five concentric circles. The innermost Circle is white, charged with a red Greek cross. From this white centre 12 rays, also white, issue. These terminate at the cir-

cumference, making the whole something like an astrological figure of the Heavens.

It is surmounted by a small circle, above which is a large Maltese Cross, and with two white wings; four roses and two buds are shewn. The hand issueth from the clouds as in the other three cases. It representeth materiality in all senses, good and evil, and is therefore in a sense illusionary. It shows material gain, labour, power, wealth, etc.

The Sixteen Court or Royal Cards.

THE FOUR KINGS

The Four Kings or Figures mounted on Steeds represent the *Yod* forces of the Name in each suit, the Radix, Father, and commencement of Material Forces. A Force in which all the others are implied and of which they form the development and completion. A force swift and violent in action, but whose effect soon passes away, and therefore symbolised by a figure on a steed riding swiftly, and clothed in complete armour.

Therefore is the knowledge of the scale of the King so necessary for the commencement of all magical working.

THE FOUR QUEENS

Are seated upon Thrones, representing the Forces of *Heh* of the Name in each suit, the Mother, and bringer forth of material Force, a Force which develops, and realises the Force of the King. A force steady and unshaken, but not rapid though enduring. It is therefore symbolised by a figure seated upon a Throne but also clothed in armour.

THE FOUR PRINCES

These Princes are figures seated in chariots, and thus borne forward. They represent the *Vau* Forces of the Name in each suit; the Mighty son of the King, and the Queen, who realises the Influence of both scales of Force. A prince, the son of a King and Queen, yet a Prince of Princes, and a King of Kings. An Emperor,

whose effect is at once rapid (though not so swift as that of a king) and enduring (though not as steadfast as that of a Queen). It is therefore symbolised by a figure borne in a chariot, and clothed with armour. Yet is his power illusionary, unless set in motion by his Father and Mother.

THE FOUR PRINCESSES

Are the Knaves of the Tarot Pack. The Four Princesses or Figures of Amazons standing firmly by themselves, neither riding upon horses, nor seated upon Thrones, nor borne on Chariots. They represent the forces of *Heh* Final of the Name in each suit, completing the influences of the other scales. The mighty and potent daughter of a King and Queen: a princess powerful and terrible. A Queen of Queens, an Empress, whose effect combines those of the King, Queen and Prince. At once violent and permanent, she is therefore symbolised by a figure standing firmly by itself, only partially draped and having but little armour. Yet her power existeth not save by reason of the others, and then indeed it is mighty and terrible materially, and is the Throne of the Forces of the Spirit. Woe unto whomsoever shall make war upon her when thus established!

The Sphere of Influence of the Court Cards of the Tarot Pack.

The Princesses rule over the Four Parts of the Celestial Heavens which lie around the North Pole, and above the respective Kerubic Signs of the Zodiac, and they form the Thrones of the Powers of the Four Aces.

The Twelve Cards, 4 Kings, 4 Queens, and 4 Princes, rule the Dominions of the Celestial Heavens between the realm of the Four Princesses and the Zodiac, as is hereafter shewn. And they, as it were, link together the signs.

W A N D S

V. *The Lord of the Flame and the Lightning.* *King of the Spirits of Fire.*

KNIGHT OF WANDS

A winged Warrior riding upon a black horse with flaming mane and tail. The Horse itself is not winged. The Rider wears a winged Helmet (like an old Scandinavian and Gaulish Helmet) with a royal Crown. A corselet of scale-mail and buskins of the same, and a flowing scarlet mantle. Above his Helmet, upon his cuirass, and on his shoulder pieces and buskins he bears, as a crest, a winged black Horse's head. He grasps a Club with flaming ends, somewhat similar to that in the symbol of the Ace of Wands, but not so heavy, and also the Sigil of his scale is shewn.

Beneath the rushing feet of his steed are waving flames of Fire. He is active, generous, fierce, sudden and impetuous. If ill-dignified he is evil-minded, cruel, bigoted, brutal. He rules the celestial Heavens from above the 20th degree of Scorpio to the First two Decans of Sagittarius and this includes a part of the constellation Hercule (who also carries a club).

Fire of Fire. King of the Salamanders.

VI. *Queen of the Thrones of Flame.*

QUEEN OF WANDS

A crowned Queen with long red-golden hair, seated upon a Throne, with steady Flames beneath. She wears a corselet and buskins of scale mail, which latter her robe discloses. Her arms are almost bare. On cuirass and buskins are leopards' heads winged. The same symbol surmounteth her crown. At her side is a couchant leopard on which her hands rest. She bears a long Wand with a very heavy conical head. The face is beautiful and resolute.

Adaptability, steady force applied to an object. Steady rule; great attractive power, power of command, yet liked notwithstanding. Kind and generous

when not opposed. If ill-dignified, obstinate, revengeful, domineering, tyrannical and apt to turn suddenly against another without a cause. She rules the Heavens from above the last Decan of Pisces to above the twentieth degree of Aries, including a part of Andromeda.

Water of Fire. Queen of the Salamanders or Salamandines.

VII. The Prince of the Chariot of Fire.

KING OF WANDS

A Kingly figure with a golden winged Crown, seated on a Chariot. He has large white wings. One wheel of his chariot is shewn. He wears corselet and buskin of scale armour, decorated with winged Lions' heads, which symbol also surmounts his crown. His chariot is drawn by a lion. His arms are bare, save for the shoulder pieces of the corselet, and he bears a torch or fire-wand, somewhat similar to that of the Z. A. M. Beneath the Chariot are flames, some waved, some salient.

Swift, strong, hasty, rather violent, yet just and generous, noble and scorning meanness. If ill-dignified, cruel intolerant, prejudiced, and ill-natured. He rules the Heavens from above the last decan of Cancer to the 2nd decan of Leo. Hence he includes most of Leo Minor.

Air of Fire. Prince and Emperor of Salamanders.

VIII. Princess of the Shining Flame.

The Rose of the Palace of Fire.

KNAVE OF WANDS

A very strong and beautiful woman, with flowing red-golden hair, attired like an Amazon. Her shoulders, arms, bosoms and knees are bare. She wears a short kilt, reaching to the knees. Round her waist is a broad belt of scale mail, narrow at the side, broad in the front and back, and having a winged tiger's head in front. She wears a Corinthian shaped Helmet, and crown, with a long plume. It also is surmounted by a tiger's head, and the same symbol forms the buckle of her scale-mail buskins.

A mantle lined with Tiger's skin falls back from her shoulders. Her right hand rests on a small golden or brazen Altar, ornamented with Ram's heads, and with Flames of Fire leaping from it. Her left hand leans on a long and heavy club, swelling at the lower end, where the sigil is placed. It has flames of fire leaping from it the whole way down, but the flames are ascending. This Club or torch is much longer than that carried by the King or Queen. Beneath her firmly placed feet are leaping Flames of Fire.

Brilliance, courage, beauty, force, sudden in anger, or love, desire of power, enthusiasm, revenge.

Ill-dignified, superficial, theatrical, cruel, unstable, domineering. She rules the heavens over one quadrant of the portion round the North Pole.

Earth of Fire. Princess and Empress of the Salamanders. Throne of the Ace of Wands.

C U P S

IX. Lord of the Waves and the Waters.

King of the Hosts of the Sea.

KNIGHT OF CUPS

A beautiful youthful winged Warrior, with flying hair, riding upon a white Horse, which latter is not winged. His general equipment is similar to that of the Knight of Wands, but upon his helmet cuirass and buskins is a peacock with opened wings. He holds a Cup in his hand, bearing the sigil of the Scale. Beneath his horses' feet is the sea. From the cup issues a crab.

Graceful, poetic, venusian, indolent, but enthusiastic if roused. Ill-dignified, he is sensual, idle, and untruthful. He rules the heavens from above 20° of Aquarius to 20° Pisces including the greater part of Pegasus.

Fire of Water. King of Undines and of Nymphs.

X. Queen of the Thrones of the Waters.

QUEEN OF CUPS

A very beautiful fair woman like a crowned Queen, seated upon a Throne, beneath which is flowing water,

wherein Lotuses are seen. Her general dress is similar to that of the Queen of Wands, but upon her Crown, Cuirass and Buskins is seen an Ibis with opened wings, and beside her is the same Bird, whereon her hand rests. She holds a Cup, wherefrom a cray fish issues. Her face is dreamy. She holds a Lotus in the hand upon the Ibis.

She is imaginative, poetic, kind, yet not willing to take much trouble for another. Coquettish, good-natured, underneath a dreamy appearance. Imagination stronger than feeling. Very much affected by other influences, and therefore more dependent upon good or ill-dignity than upon most other symbols. She rules from 20° Gemini to 20° Cancer.

Water of Water. Queen of Nymphs and Undines.

XI. Prince of the Chariot of the Waters.

KING OF CUPS

A winged Kingly figure with a winged crown, seated in a chariot drawn by an Eagle. On the wheel is the symbol of a Scorpion. The Eagle is borne as a crest upon his crown, cuirass and buskins. General attire like King of Wands. Beneath his chariot is the calm and stagnant water of a Lake. His scale armour resembles feathers more than scales. He holds in one hand a Lotus, and the other a Cup, charged with the Sigil of his scale. A serpent issues from the Cup, and has its head tending down to the waters of the Lake.

He is subtle, violent, crafty and artistic. A fierce nature with calm exterior. Powerful for good or evil, but more attracted by the evil, if allied with apparent Power or Wisdom. If ill-dignified he is intensely evil and merciless. He rules from 20° of Libra to 20° Scorpio.

Air of Water. Prince and Emperor of Nymphs and Undines.

XII. Princess of the Waters and Lotus of the Palace of the Floods.

KNAVE OF CUPS

A beautiful Amazon-like figure, softer in nature than the Princess of Wands. Her attire is similar. She stands on a sea with foaming spray. Away to her right is a Dolphin. She wears as a crest on her Helmet, belt and buskins, a Swan with opening wings. She bears in one hand a Lotus, and in the other an open cup from which a Turtle issues. Her mantle is lined with swans-down, and is of thin floating material.

Sweetness, poetry, gentleness, and kindness. Imagination, dreamy, at times indolent, yet courageous if roused. Ill-dignified she is selfish and luxurious. She rules a quadrant of the Heavens around Kether.

Earth of Water. Princess and Empress of Nymphs and Undines. Throne of the Ace of Cups.

S W O R D S

*XIII. Lord of the Winds and Breezes.
King of the Spirit of Air.*

KNIGHT OF SWORDS

A winged Warrior with crowned and winged Helmet, mounted upon a brown steed, his general equipment is as that of the Knight of Wands, but he wears as a crest a winged six-pointed star, similar to those represented on the heads of Castor and Pollux, the Dioscuri, the Twins—Gemini (a part of which constellation is included in his rule). He holds a drawn sword with the Sigil of his Scale upon its pommel. Beneath his Horse's feet are dark, driving, stratus clouds.

He is active, clever, subtle, fierce, delicate, courageous, skillful, bit inclined to domineer. Also to over-value small things, unless well-dignified. Ill-dignified, deceitful, tyranical and crafty. Rules from 20° Taurus to 20° Gemini.

Fire of Air. King of Sylphs and Sylphides.

XIV. Queen of the Thrones of Air.

QUEEN OF SWORDS

A graceful woman with curly waving hair, like a Queen seated upon a Throne, and crowned. Beneath

the Throne are grey cumulous clouds. Her general attire is similar to that of the Queen of Wands. But she wears as a crest a winged child's head (like the head of an infantile Kerub, seen sculptored on tombs.) A drawn sword in one hand, and in the other a large bearded newly-severed head of a man.

Intensely perceptive, keen observation, subtle, quick, confident, often perseveringly accurate in superficial things, graceful, fond of dancing and balancing. Ill-dignified, cruel, sly, deceitful, unreliable, though with a good exterior. Rules from 20° Virgo to 20° of Libra.

Water of Air. Queen of the Sylphs and Sylphides.

XV. *Prince of the Chariots of the Winds.*

KING OF SWORDS

A Winged King with a winged Crown, seated in a chariot drawn by Arch Fays, archons, or Arch Fairies, represented as winged youths very slightly draped, with butterfly wings, heads encircled with a fillet with Pentagrams thereon, and holding wands surmounted by Pentagram-shaped stars. The same butterfly wings are on their feet and fillet. General equipment is that of the King of Wands, but he bears as a crest, a winged Angelic Head, with a Pentagram on the Brow. Beneath the chariot are grey rain clouds or nimbi. His hair long and waving in serpentine whirls, and whorl figures compose the scales of his armour. A drawn sword in one hand, a sickle in the other. With the sword he rules, with the sickle he slays.

Full of ideas and thoughts and designs, distrustful, suspicious, firm in friendship and enmity, careful, slow, over-cautious. Symbolises Alpha and Omega, the Giver of Death, who slays as fast as he creates. Ill-dignified: harsh, malicious, plotting, obstinate, yet hesitating and unreliable. Ruler from 20° Capricorn to 20° Aquarius.

Air of Air. Prince and Emperor of Sylphs and Sylphides.

*XVI. Princess of the Rushing Winds.
Lotus of the Palace of Air.*

KNAVE OF SWORDS

An Amazon figure with waving hair, slighter than the Rose of the Palace of Fire (Knave of Wands). Her attire is similar. The feet seem springy, giving the idea of swiftness. Weight changing from one foot to another, and body swinging round. She resembles a mixture of Minerva and Diana, her mantle resembles the Aegis of Minerva. She wears as a crest the head of Medusa with Serpent hair. She holds a sword in one hand and the other rests upon a small silver altar with grey smoke (no fire) ascending from it. Beneath her feet are white cirrus clouds.

Wisdom, strength, acuteness, subtleness in material things, grace and dexterity. If ill-dignified, she is frivolous and cunning. She rules a quadrant of the Heavens around Kether.

Earth of Air. Princess and Empress of the Sylphs and Sylphides. Throne of the Ace of Swords.

PENTACLES

XVII. Lord of the Wild and Fertile Land.

King of the Spirits of Earth.

KNIGHT OF PENTACLES

A dark winged Warrior with winged and crowned helmet; mounted on a light brown horse. Equipment as of the Knight of Wands. The winged head of a stag or antelope as a crest. Beneath the horse's feet is fertile land, with ripened corn. In one hand he bears a sceptre surmounted with a hexagram, in the other a pentacle like a Z. A. M.'s.

Unless very well dignified, he is heavy, dull, and material. Laborious, clever and patient in material matters. If ill-dignified he is avaricious, grasping, dull, jealous, not very courageous, unless assisted by other symbols. Rules from above 20° of Leo to 20° of Virgo.

Fire of Earth. King of the Gnomes.

XVIII. Queen of the Thrones of Earth.

QUEEN OF PENTACLES

A woman of beautiful face with dark hair, seated upon a throne, beneath which is dark sandy earth. One side of her face is dark, the other light, and her symbolism is best represented in profile. Her attire is similar to that of the Queen of Wands. But she bears a winged goat's head as a crest. A goat is by her side. In one hand she bears a sceptre surmounted by a cube, and in the other an orb of gold.

She is impetuous, kind, timid, rather charming, great-hearted, intelligent, melancholy, truthful, yet of many moods. Ill-dignified, she is undecided, capricious, foolish, changeable. Rules from 20° Sagittarius to 20° Capricorn.

Water of Earth. Queen of Gnomes.

XIX. Prince of the Chariot of Earth.

KING OF PENTACLES

A winged kingly figure seated in a chariot drawn by a bull. He bears as a crest the symbol of the head of a winged bull. Beneath the chariot is land with many flowers. In one hand he bears an orb of gold held downwards, and in the other a sceptre surmounted by an orb and cross.

Increase of matter, increase of good and evil, solidifies, practically applies things, steady, reliable. If ill-dignified, animal, material, stupid. In either slow to anger, but furious if roused. Rules from 20° Aries to 20° of Taurus.

Air of Earth, Prince and Emperor of the Gnomes.

XX. Princess of the Echoing Hills.

Rose of the Palace of Earth.

KNAVE OF PENTACLES

A strong and beautiful Amazon figure with red brown hair, standing on grass and flowers. A grove of trees near her. Her form suggests Here, Ceres, and Proserpine. She bears a winged ram's head as a crest,

and wears a mantle of sheep's skin. In one hand she carries a sceptre with a circular disc, in the other a pentacle similar to that of the Ace of Pentacles.

She is generous, kind, diligent, benevolent, careful, courageous, preserving, pitiful. If ill-dignified, she is wasteful and prodigal. Rules over one Quadrant of the Heavens around the North Pole of the Ecliptic.

Earth of Earth. Princess and Empress of the Gnomes.
Throne of the Ace of Pentacles.

Herein are resumed the special characteristics of the
4 Court Cards of the suit:

Suit	Card	Crest	Symbols	Hair	Eyes
Wands	King	Winged black horse's head	Black horse, waving flames. Club.	Scarlet Red-gold	Grey or Hazel
	Queen	Winged leopard	Leopard. Steady flames. Wand with heavy head or end.	Red-gold	Blue or Brown
	Prince or Knight	Winged lion's head	Wand and salient flames. Fire wand of Z. A. M.	Yellow	Blue Grey
	Princess or Prince	Tiger's head	Tiger, leaping flames. Red-Gold Altar, long club, gold largest at bottom.		Blue
Cups	King	Peacock with open wings	White horse, crab issuing from cup. Sea.	Fair	Blue
	Queen	Ibis	Crayfish is issuing from River.	Gold-brown	Blue
	Prince	Eagle	Scorpion, Eagle-serpent is issuing from lake.	Brown	Grey or Brown
	Princess	Swan	Dolphin, Lotus. Sea with spray, turtle from cup.	Brown	Blue or Brown
Swords	King	Winged Hexagram	Winged brown horse, driving clouds, drawn sword.	Dark Brown	Dark
	Queen	Winged Child's head	Head of man severed. Grey Cumulous Clouds. Drawn sword.	Grey	Light Brown
	Prince	Winged Angel's head	Arch-Fairies winged. Dark Clouds. Nimbi. Drawn Swords.	Dark	Dark
	Princess	Medusa's head	Silver Altar. Smoke. Cirrus Clouds. Drawn sword.	Light Brown	Blue
Pentacles	King	Winged stag's head	Light brown horse. Ripe corn land. Sceptre with Hexagram as Z. A. M.	Dark	Dark
	Queen	Winged goat's head	Barren land. Face light one side only. Sceptre with orb of gold.	Dark	Dark
	Prince	Winged bull's head	Flowery land. Bull; sceptre with orb and cross. Orb held downwards.	Dark Brown	Dark
	Princess	Winged ram's head	Grass. Flowers, grove of trees. Sceptre with disk. Pent. as all.	Rich Brown	Dark

THE THIRTY-SIX DECANs

Here follow the descriptions of the smaller cards of the 4 Suits, thirty-six in number, answering unto the 36 Decans of the Zodiac.

There being 36 Decanates and only seven Planets, it follows that one of the latter must rule over one more decanate than the others. This is the Planet Mars which is allotted the last decan of Pisces and first of Aries, because the long cold of the winter requires a great energy to overcome it and initiate spring.

The beginning of the decanates is from the Royal King Star of the Heart of the Lion, the great star Cor Leonis, and therefore is the first decanate that of Saturn in Leo.

Here follow the general meanings of the small cards of the Suits, as classified under the Nine Sephiroth below Kether.

CHOKMAH

The Four Deuces symbolise the Powers of the King and Queen; first uniting and initiating the Force, but before the Prince and Princess are thoroughly brought into action. Therefore do they generally imply the initiation and fecundation of a thing.

BINAH

The Four Threes, generally, represent the realisation of action owing to the Prince being produced. The central symbol on each card. Action definitely commenced for good or evil.

CHESED

The Four Fours. Perfection, realisation, completion, making a matter settled and fixed.

GEBURAH

The Four Fives. Opposition, strife and struggle; war, obstacle to the thing in hand. Ultimate success or failure is otherwise shown.

TIPHARETH

The Four Sixes. Definite accomplishment, and carrying out of a matter.

NETZACH

The Four Sevens. Generally shows a force, transcending the material plane, and is like unto a crown which is indeed powerful but requireth one capable of wearing it. The sevens then show a possible result which is dependent on the action then taken. They depend much on the symbols that accompany them.

HOD

The Fours Eights. Generally show solitary success; i.e., success in the matter for the time being, but not leading to much result apart from the thing itself.

YESOD

The Four Nines. Generally they show very great fundamental force. Executive power, because they rest on a firm basis, powerful for good or evil.

MALKUTH

The Four Tens. Generally show fixed culminated completed Force, whether good or evil. The matter thoroughly and definitely determined. Similar to the force of the Nines, but ultimating it, and carrying it out.

These are the meanings in the most general sense.

Here follow the more particular descriptions and meanings. *Decan cards are always modified by the other symbols with which they are in contact.*

Saturn in Leo, 1°—10°. XXI. The Lord of Strife.

5 OF WANDS

Two white radiant angelic hands issuing from clouds right and left of the centre of the card. They are clasped together as in the grip of the first Order, and they hold at the same time by their centres Five Wands, or torches, which are similar to the wand of a Z. A. M. Four Wands cross each other, but the Fifth is upright in the centre. Flames leap from the point of junction. Above the central Wand is the symbol Saturn and below it that of Leo representing the Decanate.

Violent strife and contest, boldness, rashness, cruelty, violence, lust and desire, prodigality and generosity, depending on well or dignified.

Geburah of Yod. (Quarrelling and fighting.) This decan hath its beginning from the Royal Star of Leo, and unto it are allotted the two Great Angels of the Schemhamephoresch, Vahaviah and Yelayel. (Note: the Hebrew spellings of these Angelic Names are provided in Volume One, with the preliminary knowledge material.—I.R.)

Jupiter in Leo, 10°—20°. XXII. Lord of Victory.

6 OF WANDS

Two hands in grip, as in the last, holding six Wands crossed, 3 and 3, Flames issuing from the point of junction. Above and below are two short wands with flames issuing from a cloud at the lower part of the card, surmounted respectively by the symbols of Jupiter and Leo, representing the Decanate.

Victory after strife, success through energy and industry, love, pleasure gained by labour, carefulness, sociability and avoiding of strife, yet victory therein. Also insolence, pride of riches and success, etc. The whole depending on dignity.

Tiphareth of Yod. (Gain.) Hereunto are allotted the Great Angels from the Schemhamephoresch, Saitel and Olmiah.

Mars in Leo, 20°—30°. XXIII. Lord of Valour.

7 OF WANDS

Two hands holding by grip, as before, 6 Wands, three crossed by three, a third hand issuing from a cloud at the lower part of the card holding an upright wand, which passes between the others. Flames leap from the point of junction. Above and below the central wand are the symbols Mars and Leo, representing the Decan.

Possible victory, depending upon the energy and courage exercised; valour, opposition, obstacles, difficulties, yet courage to meet them, quarrelling, ignorance, pretence, wrangling and threatening, also victory in small and unimportant things, and influence over subordinate. Depending on dignity as usual.

Netzach of Yod. (Opposition yet courage.) Herein rule the two great Angels Mahashiah and Lelahel.

Sun in Virgo, 1°—10°. XXIV. Lord of Prudence.

8 OF PENTACLES

A white radiating Angelic hand issuing from a cloud and grasping a branch of a rose tree, with four white roses thereon which touch only the four lowermost pentacles. No rosebuds seen, but only leaves touch the four uppermost disks. All the Pentacles are similar to that of the Ace, but without the Maltese cross and wings. These are arranged as the figure Populus:

* *
* *
* *
* *

Above and below them are the symbols Sol and Virgo for the Decan.

Over-careful in small things at the expense of the great. "Penny-wise and pound-foolish." Gain of ready

money in small sums. Mean, avariciousness. Industrious, cultivation of land, hoarding, lacking in enterprise.

Hod of Heh. (Skill, prudence, cunning.) There rule those mighty angels Akaiah and Kehethel.

Venus in Virgo, 10° to 20°.

XXV. Lord of Material Gain.

9 OF PENTACLES

A white radiating angelic hand as before holding a Rose branch with nine white roses, each of which touches a Pentacle arranged thus:



and then are more buds arranged on the branches as well as flowers. Venus and Virgo above and below.

Complete realisation of material gain, inheritance, covetousness, treasuring of goods and sometimes theft, and knavery. All according to dignity.

Yesod of Heh. (Inheritance, much increase of goods.) Herein rule the might angels Hazayel, and Aldiah.

Mercury in Virgo, 20°—30°. XXVI. Lord of Wealth.

10 OF PENTACLES

An angelic hand holding a branch by the lower extremity, whose roses touch all the pentacles. No buds however are shown. The symbols of Mercury and Virgo are above and below Pentacles thus:



Completion of material gain and fortune, but nothing beyond. As it were, at the very pinnacle of success. Old age, slothfulness, great wealth, yet sometimes loss in

part, and later heaviness, dullness of mind, yet clever and prosperous in money transactions.

Malkuth of Heh. (Riches and wealth.) Herein rule the Angels Hihaayah and Laviah.

Moon in Libra, 1°—10°.

XXVII. Lord of Peace Restored.

2 OF SWORDS

Two crossed swords, like the air dagger of Z. A. M., each held by a white radiating angelic hand. Upon the point where the two cross is a rose of five petals, emitting white Rays, and top and bottom of card are two small daggers, supporting respectively the symbols of Luna (in horizontal position) and Libra, representing the Decan.

Contradictory characteristics in the same nature. Strength through suffering. Pleasure after pain. Sacrifice and trouble yet strength arising therefrom symbolised by the position of the rose, as though the pain itself had brought forth the beauty. Peace restored, truce, arrangement of differences, justice. Truth and untruth. Sorrow and sympathy for those in trouble, aid to the weak and oppressed, unselfishness. Also an inclination to repetition of affronts if once pardoned, of asking questions of little moment, want of tact, often doing injury when meaning well. Talkative.

Chokmah of Vav. (Quarrels made up, but still some tension in relationships. Actions sometimes selfish and sometimes unselfish.) Herein rule the great Angels, Yezalel and Mebahel.

Saturn in Libra, 10°—20°. XXVIII. Lord of Sorrow.

3 OF SWORDS

Three white radiating angelic hands issuing from clouds and holding three swords upright (as if the central sword had struck apart from the two others which were crossed in the preceding symbol.) The central sword cuts asunder the Rose of Five Petals (which in the preceding symbol grew at the junction of the swords),

its petals are falling, and no white rays issue from it. Above and below the central Sword are the symbols of Saturn and Libra, referring to the Decanate.

Disruption, interruption, separation, quarrelling, sowing of discord and strife, mischief-making, sorrow, tears, yet mirth in evil pleasures, singing, faithfulness in promises, honesty in money transactions, selfish and dissipated, yet sometimes generous, deceitful in words and repetition. The whole according to dignity.

Binah of Vau. (Unhappiness, sorrow, tears.) Therein rule the Angels Harayel and Hoqmiah.

Jupiter in Libra, 20°—30°.

XXIX. The Lord of Rest from Strife.

4 OF SWORDS

Two white angelic radiating hands, each holding two swords, which four cross in the centre. The rose of five petals with white radiations is reinstated on the point of intersection. Above and below, on the points of two small daggers are the symbols of Jupiter and Libra representing the Decan.

Rest from sorrow, yet after and through it. Peace from and after War. Relaxation of anxiety. Quietness, rest, ease and plenty, yet after struggle. Goods of this life, abundance. Modified by the dignity as in the other cases.

Chesed of Vav. (Convalescence, recovery from sickness, change for the better.) Herein rule Laviah and Kelial.

Mars in Scorpio, 1°—10°.

XXX. Lord of Loss in Pleasure.

5 OF CUPS OR CHALICES

A white radiating angelic hand as before holding Lotuses or water lilies of which the flowers are falling right and left. Leaves only and no buds surmount them. These lotus stems ascend between the cups in the manner of a fountain, but no water flows therefrom, neither is there water in any of the Cups, which are

somewhat of the shape of the magical implement of the Z. A. M. Above and below are the symbols of Mars and Scorpio, representing the decan.

Death or end of pleasures. Disappointment. Sorrow and loss in those things from which pleasure is expected. Sadness, deceit, treachery, ill-will, detraction, charity and kindness ill-requited. All kinds of anxieties and troubles from unexpected and unsuspected sources.

Geburah of Heh. (Disappointments in love, marriage broken off, unkindness from a friend, loss of friendship.) Therein rule Livoyah and Pehilyah.

Sun in Scorpio, 10°—20°. XXXI. Lord of Pleasure.

6 OF CUPS

An angelic hand as before, holds a group of stems of Lotuses or water lilies from which six flowers bend, one over each cup. From these flowers a white glistening water flows into the cup as from a fountain, but they are not yet full. Above and below are the symbols of Sun and Scorpio, representing the Decanate.

Commencement of steady increase, gain and pleasure, but commencement only. Also affront, defective knowledge, and in some instances, contention and strife, arising from unwarranted self-assertion and vanity. Sometimes thankless and presumptuous. Sometimes amiable and patient, according to dignity.

Tiphareth of Heh. (Beginning of wish, happiness, success or enjoyment.) Therein rule Nelokhiel and Yeyayel.

Venus in Scorpio, 20°—30°.

XXXII. Lord of Illusionary Success.

7 OF CUPS

The Seven of Cups are thus arranged:

V V V
 V
V V V

A hand as usual holds the lotus stems which arise from

the central lower cup. The hand is above this cup and below the middle one. With the exception of the central lower cup, each is overhung by a lotus flower, but no water falls from them into cups which are quite empty. Above and below are the symbols of the decanate, Venus and Scorpio.

Possibly victory, but neutralized by the supineness of the person. Illusionary success. Deception in the moment of apparent victory. Lying error, promises unfulfilled. Drunkenness, wrath, vanity, lust, fornication, violence against women. Selfish dissipation. Deception in love and friendship. Often success gained, but not followed up. Modified by dignity.

Netzach of Heh. (Lying. Promises unfulfilled. Illusion. Error. Deception, slight success at outset, but want of energy to retain it.) Therein rules Melchel and Chahaviah.

Mercury in Sagittarius, 1°—10°.

XXXIII. The Lord of Swiftness.

8 OF WANDS

Four white Angelic Hands radiating: (two proceeding from each side) issuing from clouds, clasped in two pairs in the centre with the grip of First Order. They hold 8 wands crossed four and four. Flames issue from the point of junction. Surmounting two small wands with flames issuing down them. Placed in the centre at top and bottom of card are the symbols of Mercury and Sagittarius, representing the Decan.

Too much force applied too suddenly. Very rapid rush, but too quickly passed and expended. Violent but not lasting. Swiftness. Rapidity. Courage, boldness, confidence, freedom, warfare. Violence, love of open air, field sports, garden, meadows. Generous, subtle, eloquent, yet somewhat untrustworthy. Rapacious, insolent, oppressive. Theft and robbery, according to dignity.

Hod of Yod. (Hasty communication and messages. Swiftness.) Therein rule Nithahiah and Haäyah.

Moon in Sagittarius, 10°—20°.

XXXIV. The Lord of Great Strength.

9 OF WANDS

Four Hands as in the previous symbol holding eight wands crossed four and four, but a fifth hand at the foot of the card holds another wand upright, which traverses the point of junction with the others. Flames leap therefrom. Above and below the symbols Luna (depicted horizontally) and Sagittarius.

Tremendous and steady force that cannot be shaken. Herculean strength, yet sometimes scientifically applied. Great success, but with strife and energy. Victory preceded by apprehension and fear. Health good and recovery, yet doubt. Generous, questioning and curious, fond of external appearances, intractable, obstinate.

Yesod of Yod. (Strength, power, health. Recovery from sickness.) Herein rule Yirthiel and Sahiah.

Saturn in Sagittarius, 20°—30°.

XXXV. The Lord of Oppression.

10 OF WANDS

Four hands upholding 8 wands crossed as before. A fifth hand at foot of card holding two wands upright which traverse the junction of the others. Above and below the symbols Saturn and Sagittarius. Flames issue therefrom.

Cruel and overbearing force and energy, but applied only to selfish and material ends. Sometimes shows failure in a matter, and the opposition too strong to be controlled arising from the person's too great selfishness at the beginning. Ill-will, levity, lying, malice, slander, envy, obstinacy, swiftness in evil, if ill-dignified. Also generosity, self-sacrifice, and disinterestedness when well-dignified.

Malkuth of Yod. (Cruelty, malice, revenge and injustice.) Therein rule Reyayel and Avamel.

Jupiter in Capricorn, 1°—10°.

XXXVI. Lord of Harmonious Change.

2 OF PENTACLES

Two wheels, discs or Pentacles similar to that of the Ace. They are united by a green and gold Serpent, bound about them like a figure of Eight. It holds its tail in its mouth. A white radiant angelic hand (grasps the centre or) holds the whole. No roses enter into this card. Above and below are the symbols Jupiter and Capricorn. It is a revolving symbol.

The harmony of change. Alternation of gain and loss, weakness and strength, ever varying occupation, wandering, discontented with any fixed condition of things; now elated, now melancholy, industrious yet unreliable, fortunate through prudence of management, yet sometimes unaccountably foolish. Alternately talkative and suspicious. Kind yet wavering and inconsistent. Fortunate in journeying. Argumentative.

Chokmah of Heh final. (Pleasant change, visit to friends.) Herein rule Lekabel and Veshiriah.

Mars in Capricorn, 10°—20°.

XXXVII. The Lord of Material Works.

3 OF PENTACLES

A white rayed angelic hand as before, holding a branch of a rose-tree, of which two white rose-buds touch and surmount the topmost pentacle. The latter are arranged in a Triangle thus:



Above and below are symbols of Mars and Capricorn. Working and constructive force, building up, erection, creation, realisation, and increase of material things, gain in commercial transactions, rank, increase of substance, influence, cleverness in business, selfishness, commencement of matter to be established later. Narrow and prejudiced, keen in matter of gain. Modified by

dignity. Sometimes given to seeking after the impossible.

Binah of Heh final. (Business, paid employment, commercial transactions.) Therein rule Yechavah and Lehachiah.

Sun in Capricorn, 20°—30°.

XXXVIII. The Lord of Earthly Power.

4 OF PENTACLES

A hand holding a branch of a rose-tree, but without flowers or buds, save that in the centre is one fully blown white rose. Four pentacles thus, with Sun and Capricorn above and below:

* *

* *

Assured material gain, success, rank, dominion, earthly power completed, but leading to nothing beyond. Prejudiced, covetous, suspicious, careful and orderly, but discontented. Little enterprise or originality. Altered by dignity as usual.

Chesed of Heh final. (Gain of money or influence. A present.) Therein rule Keveqiah and Mendial.

Venus in Aquarius, 1°—10°.

XXXIX. The Lord of Defeat.

5 OF SWORDS

Two rayed hands each holding two swords nearly upright, but falling apart from each other, right and left of card. A third hand holds a sword upright in centre as if it had disunited them. The petals of the rose (which in the four of Swords had been re-instated in the centre) are torn asunder and falling. Above and below the symbols of Venus and Aquarius.

Contest finished, and decided against the person, failure, defeat, anxiety, trouble, poverty, avarice, grieving after gain, laborious, unresting, loss and vileness of nature. Malicious, slandering, lying, spiteful and tale-bearing. A busybody and separator of friends, hating to

see peace and love between others. Cruel yet cowardly, thankless, and unreliable. Clever and quick in thought and speech. Feelings of pity easily roused but unenduring. As dignity.

Geburah of Vav. (Defeat, loss, malice, spite, slander, evil-speaking.) Herein rule Aniel and Chaamiah.

Mercury in Aquarius, 10°—20°.

XL. The Lord of Earned Success.

6 OF SWORDS

Two hands as before, each holding three swords which cross in centre. Rose re-established hereon. Mercury and Aquarius above and below, supported on the points of two short daggers or swords.

Success after anxiety and trouble. Selfishness, beauty, conceit, but sometimes modesty therewith, dominion, patience, labour, etc., according to dignity.

Tiphareth of Vav. (Labour, work, journey by water.) Herein rule Rehaayal and Yeyeziel.

Moon in Aquarius, 20°—30°.

XLI. The Lord of Unstable Effort.

7 OF SWORDS

Two hands as before, each holding swords. A third hand holds a single sword in the centre. The points of all the swords do just touch one another, the central sword not altogether dividing them. The rose of the previous symbols of this suit is held by the hand which holds the central Sword, as if the Victory were in its disposal. Above and below Luna and Aquarius. (In the small cards, the Lunar Decans are always represented by a crescent on its back.)

Partial success, yielding when victory is within grasp, as if the last reserves of strength were used up. Inclination to lose when on the point of gaining through not continuing the effort. Love of abundance, fascinated by display, given to compliment, affronts and insolences, and to detect and spy on another. Inclined to betray confidences, not always intentional. Rather vacillating

and unreliable, according to dignity as usual.

Netzach of Vav. (Journey by land, in character untrustworthy.) Herein rule Michael and Hahihel.

Saturn in Pisces, 1°—10°.

XLII. The Lord of Abandoned Success.

8 OF CUPS

A hand holding a group of stems of Lotuses or water lilies. There are only two flowers shown which bend over the two centre cups pouring into them a white water. The Cups are not yet filled.

Y Y Y
Y Y
Y Y Y

The three upper cups are empty. At top and bottom Saturn and Pisces.

Temporary success, but without further result. Things thrown aside as soon as gained. No lasting even in the matter in hand. Indolence in success. Journeying from place to place. Misery and repining without cause. Seeking after riches. Instability according to dignity.

Hod of Heh. (Success abandoned, decline of interest in anything.) Herein rule Vavaliah and Yelahiah.

Jupiter in Pisces, 10°—20°.

XLIII. The Lord of Material Happiness.

9 OF CUPS

Hand from cloud holding Lotuses or water lilies, one flower of which overhangs each cup, and from which water pours.

Y Y Y
Y Y Y
Y Y Y

All the cups are full and running over. Above and below are the symbols of Jupiter and Pisces representing the Decan.

Complete and perfect realisation of pleasure and happiness almost perfect. Self-praise, vanity, conceit,

much talking of self, yet kind and lovable, and may be self-denying therewith. Highminded, not easily satisfied with small and limited ideas. Apt to be maligned through too much self-assumption. A good, generous, but, maybe, foolish nature.

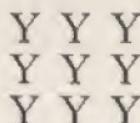
Yesod of Heh. (Complete success, pleasure, happiness, wish fulfilled.) Therein rule Saliah and Aariel.

Mars in Pisces, 20°—30°.

XLIV. The Lord of Perfected Success.

10 OF CUPS

Hand holding bunch of Lotuses or water-lilies whose flowers pour a pure white water into *all* the cups, which *all run over*.



The top cup is held sideways by a hand and pours water into top left hand cup. A single lotus flower surmounts top cup and is the source of the water that fills it. Above and below Mars and Pisces.

Permanent and lasting success, happiness because inspired from above. Not sensual as Nine of Cups, "The Lord of Material Happiness," yet almost more truly happy. Pleasure, dissipation, debauchery. Pity, quietness, peacemaking. Kindness, generosity, wantonness, waste, etc., according to dignity.

Malkuth of Heh. (Matters definitely arranged as wished, complete good fortune.) Herein rule Aasliah and Mihal.

Mars in Aries, 1°—10°.

XLV. The Lord of Dominion.

2 OF WANDS

Hand grasping two Wands crossed. Flames issue from the point of junction. On two small wands, above and below, with flames issuing from them, are Mars and Aries.

Strength, dominion, harmony of rule and justice.

Boldness, courage, fierceness, shamelessness, revenge, resolution, generous, proud, sensitive, ambitious, refined, restless, turbulent, sagacious withal, yet unforgiving and obstinate, according to dignity.

Chokmah of Yod. (Influence over others. Authority, power, dominion.) Rule therein Vehooel and Deneyal.

Sun in Aries, 10°—20°.

XLVI. The Lord of Established Strength.

3 OF WANDS

Hand issuing from clouds holds three wands in centre. Two crossed and one upright. Flames from point of junction. Above and below Sun and Aries.

Established force and strength. Realisation of hope. Completion of labour, success of the struggle. Pride, nobility, wealth, power, conceit. Rude self assumption and insolence. Generosity, obstinacy according to dignity.

Binah of Yod. (Price, arrogance and self-assertion.) Herein rule Hechashiah and Aamamiah.

Venus in Aries, 20°—30°.

XLVII. Lord of Perfected Work.

4 OF WANDS

Two hands as before, issuing from clouds each side of card, and clasped in centre with First Order grip, holding four wands crossed. Flames issue at point of junction. Above and below on two small flaming wands are Venus and Aries, representing the Decan.

Perfection, a completion of a thing built up with trouble and labour. Rest after labour. Subtlety, cleverness, beauty, mirth, success in completion. Reasoning faculty, conclusions drawn from previous knowledge. Unreadiness, unreliable, and unsteady, through over anxiety and hurriedness of action. Graceful in manners. At times insincere, etc.

Chesed of Yod. (Settlement, arrangement, completion.) Herein rule Nanael and Nithal.

Mercury in Taurus, 1°—10°.
XLVIII. Lord of Material Trouble.

5 OF PENTACLES

Hand holding a branch of White Rose Tree, from which roses are falling, leaving no buds behind. Five pentacles similar to Ace. Mercury and Taurus for Decan.

Loss of money or position. Trouble about material things. Toil, labour, land cultivation, building, knowledge and acuteness of earthly things, poverty, carelessness. Kindness, sometimes money regained after severe toil and labour. Unimaginative, harsh, stern, determined, obstinate.

Geburah of Heh final. (Loss of profession, loss of money, monetary anxiety.) Therein rule Mibahiah and Pooyal.

Moon in Taurus, 10°—20°.

XLIX. Lord of Material Success.

6 OF PENTACLES

Hand holding a rose branch with white roses and buds, each of which touch a pentacle, arranged thus:



Above and below Luna and Taurus represent the Decanate.

Success and gain in material undertakings, power, influence, rank, nobility, rule over the people. Fortunate, successful, just and liberal. If ill-dignified, may be purse-proud, insolent from success, or prodigal.

Tiphareth of Heh final. (Success in material things. Prosperity in business.) Herein rule Nemamiah and Yeyelal.

Saturn in Taurus, 20°—30°.

L. The Lord of Success Unfulfilled.

7 OF PENTACLES

Hand from a cloud holding rose branch of seven

pentacles thus arranged:



Only five of which overhang but do not touch the five upper pentacles. No other buds shown, and none are near or touch the two lower pentacles. Above and below Saturn and Taurus.

Promises of success unfulfilled. (Shown in the symbolism of the rosebuds, which do not as it were come to anything.) Loss of apparently promising fortune. Hopes deceived and crushed. Disappointment. Misery, slavery, necessity and baseness. A cultivator of land, and yet is loser thereby. Sometimes it denotes slight and isolated gains with no fruits resulting therefrom, and of no further account, though seeming to promise well. According to dignity.

Netsach of Heh. (Unprofitable speculation and employment. Little gain for much labour.) Therein rule Herochiel and Mitzrael.

Jupiter in Gemini, 1°—10°.

LI. Lord of Shortened Force.

8 OF SWORDS

Four hands as usual, each holding two swords, points upwards, touching near top of card, two hands lower on left, two on right of card. The rose of other sword symbols re-established in centre. Above and below Jupiter and Gemini.

Too much force applied to small things, too much attention to detail, at expense of principle and more important points. Ill-dignified, these qualities produce malice, pettiness, and domineering qualities. Patience in detail of study, great ease in some things, counterbalanced by equal disorder in others. Impulsive, equally fond of giving or receiving money, or presents. Generous, clever, acute, selfish, and without strong feeling of

affection. Admires wisdom, yet applies it to small and unworthy objects.

Hod of Vav. (Narrow, restricted, petty, a prison.)
Herein rule Vemibael and Yehohel.

Mars in Gemini, 10°—20°.

LII. The Lord of Despair and Cruelty.

9 OF SWORDS

Four hands (somewhat as in preceding symbol) hold eight swords upright but with the points falling away from each other. A fifth hand holds a ninth sword upright in the centre, as if it had disunited them, and struck them asunder. No rose at all is shown (as if it were not merely cut in pieces but completely and definitely destroyed). Above and below Mars and Gemini.

Despair, cruelty, pitilessness, malice, suffering, want loss, misery. Burden, oppression, labour, subtlety and craft, lying, dishonesty, slander. Yet also obedience, faithfulness, patience, unselfishness, etc., according to dignity.

Yesod of Vav. Therein rule Aaneval and Mochayel.

Sun in Gemini, 20°—30°. LIII. Lord of Ruin.

10 OF SWORDS

Four hands (as in previous symbol) hold eight swords with points falling away from each other. Two hands hold two swords crossed in the centre (as if their junction had disunited the others). No rose, flower or bud is shown. Above and below Sun and Gemini.

(Almost a worse symbol than Nine of Swords.) Undisciplined warring force, complete disruption and failure. Ruin of all plans and projects. Disdain, insolence and impertinence, yet mirth and jolly therewith. A Marplot, loving to overthrow the happiness of others, a repeater of things, given to much unprofitable speech, and of many words, yet clever, acute, and eloquent, etc., depending on dignity.

Malkuth of Vav. (Ruin, death, defeat, disruption.)
Herein rule Dambayah and Menqal.

2 OF CUPS

Hand at lower part from cloud holds lotuses. A Lotus flower rises above water, which occupies the lowest part of card, and rises above the hand holding the Lotus. From this Lotus flower a stem rises, terminating nearly at the top of the card in another Lotus or water-lily flower, from which a white water gushes like a fountain. Crossed on the stem just beneath are two Dolphins, gold and silver; on to which the water falls and from which it pours in full streams, like jets of gold and silver, into two cups, which in their turn overflow, flooding the lower part of the card. Above and below Venus and Cancer.

Harmony of masculine and feminine united. Harmony, pleasure, mirth, subtlety, sometimes folly, dissipation, waste, and silly action, according to dignity.

Chokmah of Heh. (Marriage, home, pleasure.)
Herein rule Ayoel and Chabooyah.

3 OF CUPS

Hand as before holds group of Lotuses or Water-lilies, from which two flowers rise on either side of, and overhanging the top cup, pouring into it the white water. Flowers in the same way pour water into the lower cups. All the cups overflow, the topmost into the two others, and these upon the lower part of the card. Above and below Mercury and Cancer.

Y
YY

Abundance, plenty, success, pleasure, sensuality, passive success, good luck and fortune. Love, gladness, kindness and bounty. According to dignity.

Binah of Heh. (Plenty, hospitality, eating and drinking, pleasure, dancing, new clothes, merriment.) Herein rule Rahael and Yebomayah.

4 OF CUPS

Four cups, the two upper overflow into the two lower, which do not overflow. A hand grasps a bunch of lotuses from which ascends a stem bearing one flower at the top of the card, from which water issues into two top cups. From the centre two leaves pass right and left, making as it were a cross between the four cups. Luna and Cancer above and below.

Success or pleasure, approaching their end. A stationary period in happiness which may or may not continue. It does not show marriage and love so much as the previous symbol. It is too passive a symbol to represent perfectly complete happiness. Swiftness, hunting and pursuing. Acquisition by contention; injustice sometimes. Some drawbacks to pleasure implied.

Chesed of Heh. (Receiving pleasure, but some slight discomfort and anxieties, therewith. Blended pleasure and success.) Therein rule Hayayel and Mevamayah.

NOTE

Here finishes the description of the 36 smaller cards, referring to the 36 Decanates of the Zodiac. Although the Angels of the Schem ha-Mephoresh have been linked with the Decanates, yet their dominion is far more exalted, extended, and important than this would at first sight seem to imply. In all of this I have not only transcribed the symbolism, but have tested, studied, compared, and examined it both clairvoyantly and in other ways. The result of these has been to show me how *absolutely* correct the symbolism of the Book T is, and how exactly it represents the occult Forces of the Universe.

S. RIOGHAIL MA DHREAM.

TAROT DIVINATION

This form is especially applicable to Divination concerning the ordinary material events of daily life.

It is a mode of placing the cards based upon the scheme of the dominion of the Tarot Symbols. The more rigidly correct and in harmony with the scheme of the Universe is any form of Divination, so much the more is it likely to yield a correct and reliable answer to the enquirer. For then and then only is there a firm link, and bond of union, established between it and the Occult forces of Nature. The moment the correct correspondence of the Symbols employed ceases to be observed, the link between them and the inner Occult forces is strained, and in some cases broken. For this cause, therefore, is it that the same mode of Divination will sometimes yield a true and sometimes false answer, and at other times a partly true and partly false; because the correspondences are either not rigidly observed or else made use of by an ignorant and uninitiated person.

Therefore the Diviner should enter upon the Divination with a mind clear and unprejudiced, neither disturbed by anger, fear, nor love, and with a sound knowledge of the correspondences of the symbols which he employs. Also he should be able to employ his clairvoyant and intuitive faculties therein when necessary and should avoid as much as possible a warped or strained decision. Also it is not well to divine *repeatedly* concerning the same matter; and the Diviner should also recognise that even the material occult forces do not act as the instruments of a blind fatality, but rather in accordance with the will of the more spiritual powers which are behind them.

Also it may be well for the Diviner to put on his insignia, and make over the pack any invoking hexagram or pentagram, either with the hand alone, or with

convenient magical instruments. And it may also be advisable in some instances to invoke an elemental force consonant with the matter, to aid in the divination.

And let it not be forgotten that in working with the lesser magical implements all the four should be at hand, even though only one be actually employed. For if this be not done, it will give undue force to the suit corresponding to the Element invoked, and instead of being an aid in the matter, it will be a hindrance to correct reading.

(A formula which may be found useful to assist concentration, and to formulate a link between the Diviner and the intelligences referred to the Tarot, is to take the pack in the left hand, and with the right hand hold the Wand or any lesser instrument. Then say: "In the divine name IAO, I invoke Thee thou Great Angel HRU who art set over the operations of this Secret Wisdom. Lay thine hand invisibly on these consecrated cards of art, that thereby I may obtain true knowledge of hidden things, to the glory of the ineffable Name. Amen."—I.R.)

THE OPENING OF THE KEY

The mode of performing the Divination called "The Opening of the Key" is by five consecutive operations of laying out the cards, they having been previously well shuffled, and, in addition in the first and fourth cases, having been cut as well, and in a certain manner. These five operations answer respectively, the first to the Dominion of the Four Princesses under the presidency of the Four Aces; the Second to that of the Kings, Queens and Princes, referred to the Twelve Houses; the Third to that of the Twelve Keys attributed to the Signs; the Fourth to that of the smaller cards answering to the 36 Decanates; and the Fifth and last to the rule of the Sephiroth in the Celestial Heavens.

These are five distinct operations, consecutively executed from the mode of Operation called the "Opening of the Key," which, as has been before said, is especially applicable to the daily events of life. The first of these methods shows the opening of the matter as it then stands. The 2nd, 3rd, 4th, its consecutive development, and the 5th its termination.

Before commencing the Divination, one of the sixteen court cards should be selected to represent the significator of the enquirer, and should answer as nearly to his description.

WANDS generally—very fair-haired and red-haired persons with fair complexion.

CUPS generally—moderately fair persons.

SWORDS generally—dark persons.

PENTACLES generally—very dark persons.

KINGS—Generally men.

QUEENS—Generally women.

PRINCES (KNIGHTS)—Generally young men.

PRINCESSES (KNAVES) — Generally young women.

Of these the Queens and Princes in reading the cards during the processes almost always represent persons connected with a matter under consideration. The Kings, if looking *against* the direction of the reading, or if meeting it, represent the coming of a person or event, or phase of an event, but if looking *with* the direction of the reading represent the departure of a person or the going off or wane of some event.

The Princesses (Knaves) if looking *with* the direction of the reading, represent general opinion in harmony with, and approving of the matter; but if looking *against* the direction of the reading the reverse.

If the Diviner be performing the Divination for a person at a distance and of whose general description he is ignorant, he can select the significator by cutting the pack, and taking one of the court cards of that suit,

cut to represent him, of course earnestly thinking of the person at the time.

It is usually much better for the *Enquirer* to shuffle or cut the cards himself; but if the Diviner should have to do this himself, he must, while doing so, earnestly think of the person enquiring, or concerning whom the Divination is performed. In all cases of shuffling and cutting, the person doing so should *think earnestly* of the matter in hand. In cutting, if a false cut be made, that is to say if one or more cards should drop in the process, the cards should be at once reshuffled, and again cut clearly, otherwise it is probable that the answer will be unreliable.

(Note: If the matter be important, he should wait twelve hours before reshuffling.)

In the laying out of the Cards, if any are inverted, they must remain so and must not be turned round, as that would alter the direction in which they would be looking. A card has the same meaning and forces, whether right or inverted, so that no particular attention need be paid to the circumstances.

The *order* of the cards as laid down must also *not* be interfered with. In the reading of the cards when laid out, the Significator of the Enquirer is *the starting point*, and reading proceeds by counting over certain cards *in the direction* in which the face of the Court card chosen as Significator of the Enquirer is turned.

The mode of counting is as follows, recognising the card from which one starts as the No. 1.

From every Ace—Five cards (spirit and four elements).

Princess (Knave)—Seven cards (seven palaces of Malkuth).

King, Queen, Prince—Four cards, (letters of Tetragrammaton).

Smaller cards—Its own number (a sephirah).

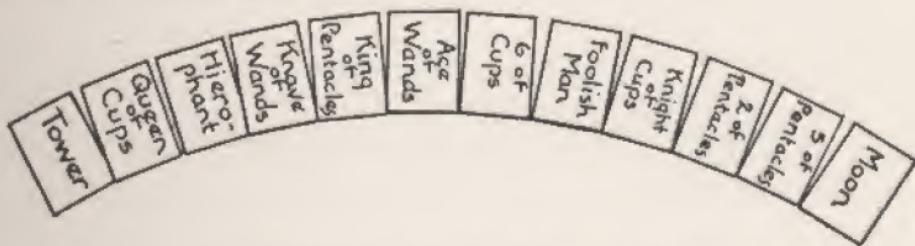
Key of *Aleph Mem Shin*—Three cards (number of the Mother letters).

Key of duplicated letters—Nine cards (number of planets and Caput and Cauda Draconis).

Key of single letters Twelve (number of signs).

The counting is continued till one alights on a card which has already been read.

Thus, in the following example, we will suppose that the signifier is the *Queen of Cups*, and that she is looking to the left. We should read as follows: Queen of Cups—a fair woman; counting four, we come to Five of Pentacles, i.e. "Loss of money" and as it has on one side the Moon and on the other a card of Pentacles, it shows that it is through deception in business matters,) we then count 5, the number of the card, from the 5 of Pentacles, which falls on the 6 of Cups "Success." But as this has on one side the Foolish Man, and on the other the Ace of Wands, this will not be great owing to unwise conduct. Then we count six from the 6 of Cups, still going in the same direction which brings us to the Queen of Cups, a card we have already read, so we finish there.



SIGNIFICATOR—QUEEN OF CUPS

Thus the reading will be "A rather fair woman has lost money through some cheating in business, and though she is again beginning to succeed, this success is liable to be damaged by unwise conduct on her part for which she will have herself to thank.

If the signifier were the Knave of Wands, and (looking towards the right) we should count seven to the 2 of Pentacles, then two from that to the 5 of Pentacles; then five from that to the Hierophant, twelve from that to the Queen of Cups, four from that to the King of Pentacles; then four to the Foolish Man,

and thence three to the 2 of Pentacles, where we stop, having read that card already. "A young woman is just making a change in her business, which brings her loss of money through some deceit on the part of a fair woman, and a dark man whose foolish advice has led to the change." The cards would then be paired two by two, from opposite ends as hereafter shown: thus: Moon and Tower, "The deceit is discovered." 3 of Pentacles and Queen of Cups, "On the part of this person who has brought about her loss." 2 of Pentacles and Hierophant, "by advising the change." Knight of Cups and Knight of Wands, "for the young woman meets an older man," King of Pentacles and Fool "who counteract the foolish advice of the dark man." Ace of Wands and 6 of Cups "and she in consequence succeeds better, but only by the dint of energy and hard work."

The scheme of Divination called "The Opening of the Key" is worked out in the following manner. I addjoin an example carried carefully through the five stages for the instruction of the Z.A.M. The complete pack of 78 cards is employed.

FIRST OPERATION

Representing the Opening of the Question

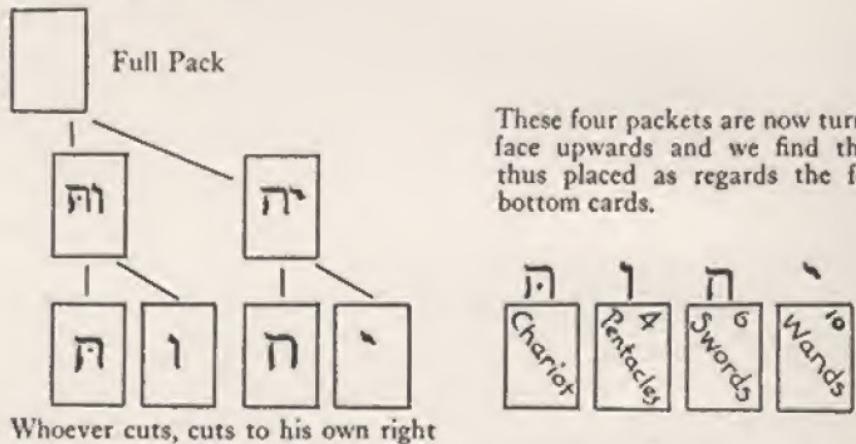
The signifier being chosen, the enquirer shuffles the cards, thinking earnestly of the matter under consideration. He then places the cards in a single packet on the table before him, face downwards. This represents the Name YHVH, which is now to be separated into the component letters. He therefore is to cut the pack as nearly in the middle as his eye can direct, and to face the uppermost portion to the right of the lowermost; the former will represent YH and the latter VH (final). He again is to cut the packet to the right hand into two parts, as nearly in the centre as he can, and place the uppermost part to the right again. This will represent Y and the lower part the remaining H. He is now to cut the packet to the left, its uppermost part

will represent V and its lower part H (final). So that he will now have four packets nearly equal in size, answering from right to left to the name YHVH—יהוּ under the presidency of the Four Princesses (knives) and through them to the four radical forces (Aces). These four packets are then turned face upwards without altering their relative position, and the meaning of their four bottom cards thus shown *may* be read as an indication of the matter. Each packet is now examined to find in which the Significator of the Enquirer is, being careful not to alter the order of the Cards. The packet containing the Significator is retained for reading, and the others are put aside and not used in this particular reading (operation). Carefully note to which of the Four letters the packet containing the significator of the Enquirer corresponds. If to Y and Wands, energy and strife. If to H and Cups, pleasure. If to V and Swords, sickness and trouble. If to H final and Pentacles, business and money. The packet containing the significator is now spread out face upwards in the form of a horseshoe (count in the way the Significator looks) and its meaning is read in the manner previously described. First by counting to certain cards until one is alighted upon which has been previously read; and then by pairing them together in succession from opposite ends of the horseshoe. (You do not miss the significator.)

Before commencing counting from the Significator, the Diviner should first notice what suit predominates in the number of cards. In this a majority of Wands would signify energy, quarrelling, opposition. Of Cups, pleasure and merriment. Of Swords, trouble and sadness, sometimes sickness and death. Of Pentacles, business, money, possession, etc. Also if in the cards laid out there should be either three or four cards of a sort, such as 3 Aces, 4 Fives, etc., their meaning should be noted according to the table hereafter given. A majority of the *Keys* shows forces beyond one's control.

EXAMPLE

Supposing that a young man asks the question "Shall I succeed in my present affairs?" His complexion is fair, and his hair light brown. The Diviner therefore takes the Prince of Cups for Significator. (Had he been an older man he would have selected the King of the same suit instead) and requests Enquirer to carefully shuffle the pack and place it face downwards on the table before him. He then instructs him to cut the pack as nearly in the centre as possible, and to place the uppermost half well to the right, and then to cut each of the packets as nearly in the centre as possible, putting each uppermost half to the right of and beside the lower half, thus yielding four packets of nearly equal dimensions.

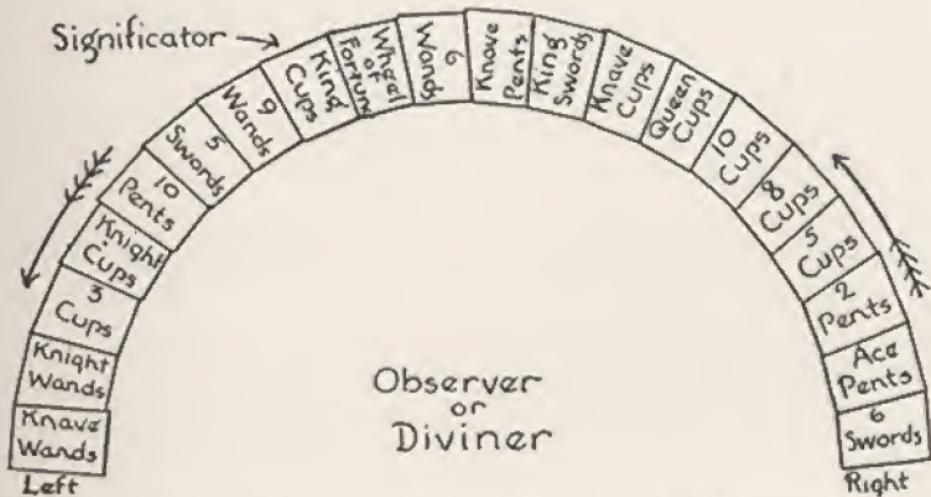


Here the 10 of Wands is strong, being in the place of Yod which governs Wands—Fire. The Six of Swords is moderately strong, being in the place of Heh which rules Cups—Water, which is not a hostile and contrary element to Air; the 4 of Pentacles is weak because it is in the place of Vau which rules the contrary element to Earth, viz. Air; and the Chariot—Cancer, a watery sign, is fairly strong, being in the place of Heh final, which rules Earth, a friendly element to Water.

The Diviner then reads these 4 Cards as a preliminary thus: "The Enquirer works very hard and gains but little money, yet matters are beginning to im-

prove." Because the 10 of Wands shows cruelty, harshness, etc. 6 of Swords, labour and work. 4 of Pentacles, gain of money, and the Chariot, success.

The Diviner then examines the Four Packets to find in which one the Significator is. It proves to be in the one of which the 6 of Swords is the bottom card. This is in the place answering to the letter Heh, which represents pleasure and rules Cups. This is so far a good omen, as it shows society and merriment. This pack of cards is retained for reading, the others are put aside as not bearing on the question. Let us suppose that this packet consists of 20 cards, and that they are in the following order. The Diviner spreads them out in the form of a horseshoe:



The suit of Cups is distinctly in the majority—pleasure, visiting friends, love-making, etc. There are 3 Knaves which indicates Society of the young. From which the Diviner reads that the Enquirer is fond of young people and of flirting, etc. There being no other set of 3 or 4 cards of a sort, the Diviner proceeds to read by counting from the Significator, whose face is turned towards the 9 of Wands.

The counting therefore proceeds in the direction of the arrow, thus: 4 from the King of Cups, 10 of Pentacles. 10 from this, 8 of Cups. 8 from this, Wheel of Fortune. 9 from this, Knave of Wands, 7 from this,

10 of Cups. 10 from this, 5 of Wands. 5 from this, Knight of Wands. 4 from this, Ace of Pentacles. 5 from this, 10 of Cups. And as this card has already been taken, this form of reading finishes here.

In this reading as hereafter explained, each card is modified by the card in either side of it; if it be an end card, such as the 6 of Swords, in this case it is modified not only by the card next to it, Ace of Pentacles, but also by the card at the opposite end, Knave of Wands.

If these cards are of a contrary element to the card itself, they very much weaken and neutralize its force, but if the contrary element is only in one card, and the other is of a connecting nature, it does not much matter. This is explained later among the tabulated rules. The King of Cups is between the 9 of Wands and the Wheel of Fortune, both of which cards are of a fiery nature, and therefore contrary to Cups which is Water, and therefore it shows that the Enquirer is rather lacking in perseverance and energy. 10 of Pentacles, "His business will begin to prosper," 8 of Cups, "but yet he will lose interest in it, owing to his love of pleasure and society" (shown by 8 of Cups having the suit on each side of it). Wheel of Fortune, "and through his fortune changing for the better." Knave of Wands (Knight of Wands on one side and 6 of Swords on the other), "He yet is anxious through falling in love with a graceful and sprightly girl with chestnut hair and fair complexion whom he has recently met" (shown by Knight of Wands turned contrary to the course of the reading). 10 of Cups, "His suit is at first favourably received," 5 of Swords, "but some slanderous reports and mischief making" (not altogether without foundation) "come to her knowledge." Ace of pentacles, "though his increasing prosperity in business," 10 of Cups, "had lead her to regard him with favour."

The Diviner now pairs the cards from opposite ends of the horseshoe, thus:

Knave of Wands	"She is anxious about this."
6 of Swords	
Knight of Wands	"And he begins to neglect his business which yet is fairly good.
Ace of Pentacles	
3 of Cups	"And instead throws aside his business for pleasures.
2 of Pentacles	
Knight of Cups	"The consequence of this is that the engagement between them is broken off, shown by knight being turned in opposite direction.
5 of Cups	
10 of Pentacles	"Still his business does fairly well though he is losing interest in it.
8 of Cups	
5 of Swords	"The matter is the subject of much gossip.
10 of Cups	
9 of Wands	These two cards of contrary suits and therefore of little importance.
Queen of Cups	"Among their acquaintances."
King of Cups	
Knave of Cups	"He moreover, begins to pay attention to another girl of not quite so fair complexion
Wheel of Fortune	
King of Swords	"who, however, prefers a dark man, who is much admired by the fair sex (shown by his being next two Knaves and a Queen.)
6 of Wands	
Knave of Pentacles	"But he has already gained the affections of a girl with dark brown eyes and hair." (This description is obtained by mixing the effect of the Wands with Pents.)

This concludes the reading in the First Operation, which may be thus resumed:

"The enquirer is a fair young man who works very hard, and has hitherto gained but little money, yet matters are beginning to improve. He is fond of society, and of visiting friends. He is rather lacking in perseverance and energy, though notwithstanding this, his

business and money transactions will begin to prosper. But yet he will lose interest in it owing to his love of pleasure and society, and though his fortune is changing for the better he has yet much anxiety through falling in love with a graceful and sprightly girl with chestnut hair and fair complexion whom he has recently met. His suit is at first favourably received, but some slanderous tales and mischief-making not altogether without foundation, come to her knowledge, though his increasing prosperity in business has led her to regard him with favour. She is made anxious by this, and he begins to neglect his business which yet is fairly good, and instead abandons it for pleasure and merry-making."

"The consequence of this is that the engagement is broken off. Still his business does fairly well though he has lost interest in it. The whole affair is the subject of much gossip among their mutual acquaintances. (One of the chief mischief-makers is a fair middle-aged woman shown by the Queen of Cups.) He, however, soon begins to pay attention to another girl of not quite so fair a complexion. She, however, prefers a dark young man who is much admired generally by the fair sex, but he has already gained the affection of a young woman with dark brown hair and blue eyes."

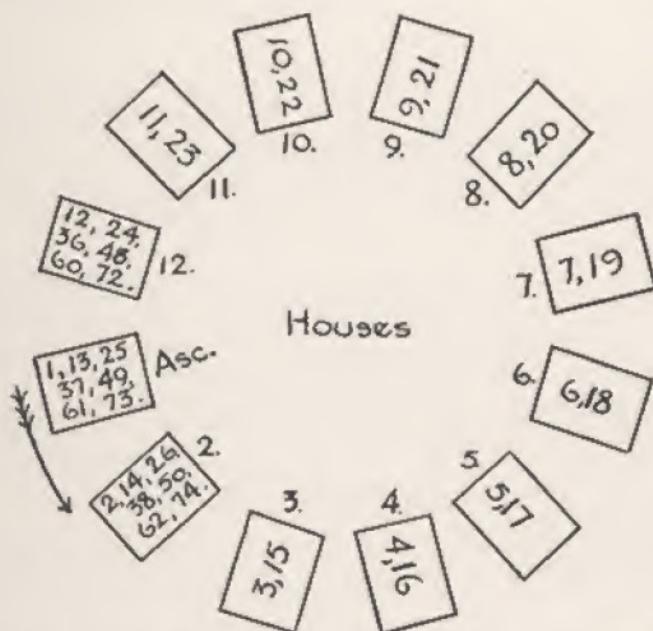
SECOND OPERATION

(Representing the development of the Matter.)

The Enquirer again carefully shuffles the cards, and places the Pack on the table face downwards, but is *not* to cut them. The Diviner now takes the Pack and deals it round card by card in 12 Packets face downwards in rotation as in the following diagram: (Deal and read in order of Houses against the direction of the Sun.) So that the first packet answering to the Ascendant will consist of the 1st, 13th, 25th, 37th, 49th, 61st, 73rd cards, as shown, and so on.

This Operation is under the presidency of the Court Cards, whose dominion in the Celestial Heavens falls

immediately between that of the 4 Knaves and that of the Keys answering to the 12 Signs of the Zodiac. It represents the 12 Astrological Houses of Heaven, as shown. Without altering the relative order of the packets, or of the cards in the packets, the Diviner examines each in succession, till he finds the one which contains the Significator. This he retains for reading, noting carefully to which astrological house it corresponds and gathers up the other packets, and puts them aside, as they are not of any further use in this operation.

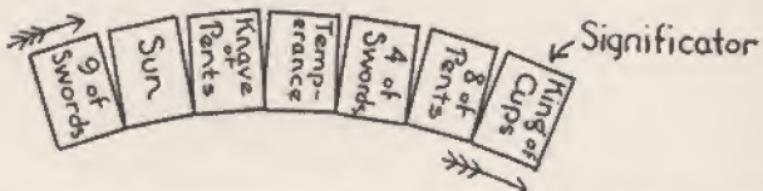


As before, the Diviner reads the packet containing the Significator, by spreading them out in the form of a horseshoe, first reading by counting the cards in order from the Significator in the direction in which the face of the figure on the card is turned, and next by pairing the cards together from the opposite ends of the horseshoe. It is hardly likely that in so small a packet there will be either 3 or 4 cards of a sort, but if there be, the Diviner takes note of the same, and also observes which suit predominates. I now continue the examples commenced in the previous operation. I must here observe that the example is purely of my own invention, and

of course is not contained in the Book T, wherein only the mode of working is given. I have purposely taken a commonplace, trivial, and material question for elucidation. (S.R.M.D.)

EXAMPLE
(Cont.)

We will suppose the Enquirer to have duly and carefully shuffled the Cards, thinking of his affairs, and that the Diviner has dealt them round into 12 packets as above shown. The packet containing the Significator is located in the Ascendant, and it contains the following cards in the order given.



This mode of reading shows that as the Significator is in the Ascendant it will principally relate to the Enquirer's manner of living at this point.

The Significator is in this case right way up, whereas in the previous reading it was inverted and is looking towards the 9 of Swords, which direction therefore the reading proceeds, counting thus: 4 from King of Cups—Knave of Pentacles; 7 from this—Sun; 9 from this—Knave of Pentacles; 7 from this—Sun; where the reading ends.

Kings of Cups

"The enquirer is unhappy" (looking to 9 of Swords) "and makes the acquaintance of the girl with the dark hair and blue eyes with whom the dark young man (his rival) is in love. (She is artistic and well-mannered, and hopes to carry out her wishes, i.e. to marry the dark man with whom the fair girl, to whom the Enquirer has transferred his affection, is now in love.) For she is beginning to be apprehensive regarding her success, and is jealous in consequence."

Knave of Pentacles

Pairing the cards from opposite ends of the horseshoe the Diviner proceeds:

King of Cups	"The Enquirer is anxious, and his
9 of Swords	health begins to suffer.
8 of Pentacles	"but hopes ultimately to succeed
Sun	through skillful action in the matter."
4 of Swords	"He therefore endeavours to make a
Knave of Pentacles	friend of the dark girl."
Temperance	"As he expects to realize his wishes by her means in the end." (This is shown by the card being single in the end.)

THIRD OPERATION

(Continuing the Development of the Question)

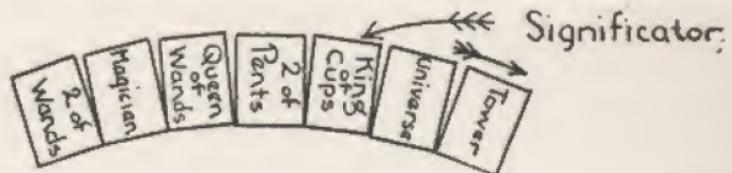
The Enquirer again carefully shuffles the cards, while thinking earnestly of her affairs. The pack is not cut. The Diviner deals out the cards into 12 Packets in precisely the same manner as in the Second Operation. Only instead of being referred to the 12 Astrological Houses, these 12 Packets are under the presidency of the 12 Keys of the Tarot attributed to the 12 Signs of the Zodiac. The first packet, Emperor—Aries, the 2nd, Hierophant—Taurus, the 3rd, Lovers—Gemini, and so on. As before the Diviner selects the packet which contains the Significator for reading, and rejects the rest. He notes also the meaning of the Key answering to the Sign of the Zodiac, under which the Packet falls. He spreads the cards out in the form of a horseshoe, exactly as before. I now continue the example before commenced:

EXAMPLE

We will suppose that the Packet containing the King of Cups is that whose position answers to the Hierophant—Taurus and that it consists of the following cards, arranged as in the diagram on page 188.

The Hierophant and the majority of the cards in this packet being Keys alike show that the forces at present

at work are ceasing to be under the control of the Enquirer. The reading proceeds according to the usual order of counting, as follows: King of Cups, 2 of Wands. Magician—Queen of Wands; Universe—Tower; 2 of Wands again. It may be mentioned that supposing a



packet to consist of six cards, and the Significator to be a Knave, or counting 7 from it, it would come back to the Knave again, this would show that the Enquirer would act according to his own ideas in this point of the question, and would not let his line of action be influenced by the opinion of others. (The reading would then proceed by the pairing of the cards as usual:)

King of Cups	"Though anxious concerning several matters, he (the Enquirer) is beginning to succeed better by this line of action."
Magician	"which seems to be quite the best. But the older woman (who previously made mischief and was represented by the Queen of Cups in the 1st Operation) who is artful and a gossip."
Queen of Wands	
Universe—Tower	"again injures the matter because she wishes to get an influence over the Enquirer herself."
2 of Wands	
Tower	"her influence cunningly exercised, brings about a complete disruption of the whole matter."
Universe	
Magician	"The entire matter becomes invested with trickery and glamour."
Queen of Wands	
King of Cups	"as she herself pays him a good deal of attention and sympathy,"
2 of Pentacles	"which furthers her plans by bringing about a friendship between them."

FOURTH OPERATION

(*The further development of the Question*)

As before the Enquirer is instructed to shuffle the pack and place it on the table but not to *cut* it.

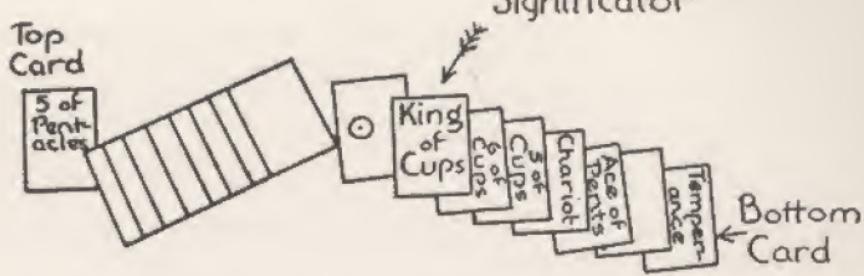
The Diviner takes the Pack, turns it face upwards, and goes through it, being careful not to disarrange the order of the cards, till he finds the Significator; at this point he cuts the Pack, that is to say, he takes the Significator and the cards which had been beneath it and places them on the top of the remainder, turning the whole face downwards again, ready for dealing out. (Very careful here: S.A.)

The consequence of this Operation is that the Significator becomes the top card of the pack (bottom, really; face on table.) The Diviner takes off the Significator, places it face upwards on the middle of the table and then the following 36 Decanates—36 cards out in the form of a circle round it, face upwards, answering to the 36 Decanates of the Zodiac, and showing the further development of the Question. These are dealt round in the order and direction of dealing as the 12 packets in the two previous operations.

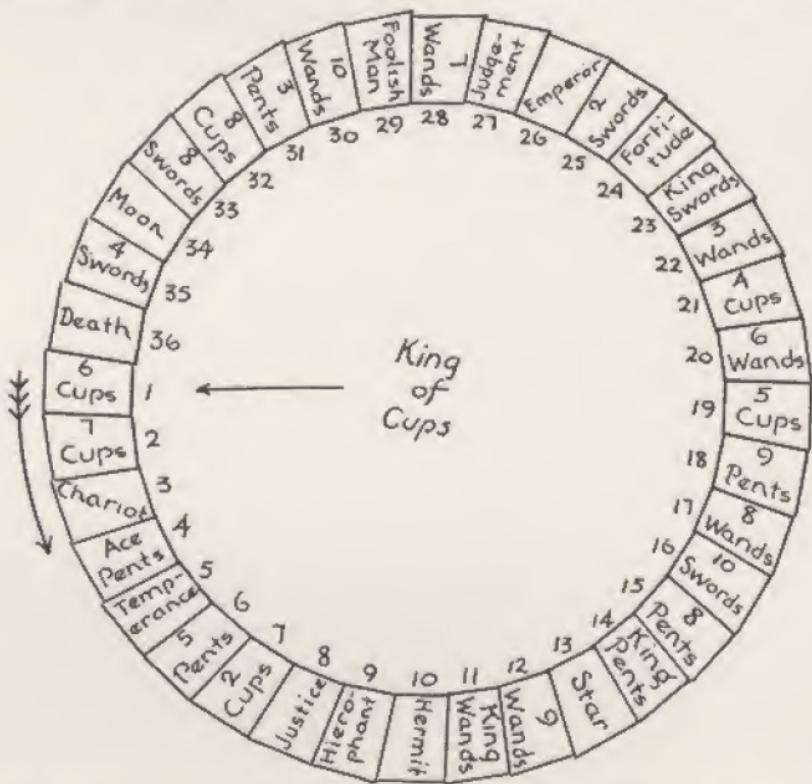
The reading proceeds by the same law of counting, but instead of counting from the Significator itself, it begins from the first card of the 36, and always goes in the direction of dealing. The suit which is in the majority and the circumstances of either 3 or 4 cards of a sort being found in the 36 Decanates are also noted. When the reading by counting is finished the cards are paired together: 1st and 36th; 2nd and 35th; 3rd and 34th; and so on, placed in order successively upon the Significator. I now continue the example before commenced:

EXAMPLE

We will suppose the Enquirer to have shuffled the pack, and that the Diviner takes it in his hands, and in turning it up finds the bottom card to be Temperance. On going through it he comes to the Significator, thus:



He therefore takes the cards from King of Cups to Temperance included and places them above (or behind, S.A.) the 5 of Pentacles, being careful not to disturb their relative order. This has really the effect of cutting the pack between the Queen of Wands and the King of Cups and of course when he again turns



them face downwards ready for dealing, the King of Cups will necessarily be the top card and the Queen of Wands the bottom card; Temperance being immediately above the 5 of Pentacles, the *former* top card. The Diviner takes the top card, the Significator and places

it face upwards in the centre, and then deals round in succession 36 cards, face upwards in the order shown in the Diagram on page 190.

Let us suppose them to be thus arranged. The reading always proceeds in the same direction as the dealing in this form of operation, commencing the counting from the 1st card dealt.

We here find 12 out of the 22 keys; 7 of Wands; 7 of Cups; 5 of Swords; 6 of Pentacles; total 37 including Significator. The preponderance of the Keys represent "Influences beyond the control of the Enquirer." There are four Princes (Kings)—"Meetings with influential persons," and four Eights, "Much news and correspondence."

The counting proceeds as follows from the first card dealt. Kings of Cups—Six of Cups—5 of Pentacles—Hermit—4 of Cups—Fortitude—4 of Swords—7 of Cups—Justice—5 of Cups—King of Swords—Emperor—6 of Cups again.

King of Cups	"The Enquirer's love of pleasure-going."
6 of Cups	
5 of Pentacles	"brings about loss of money and business."
Hermit	"and he is forced to be more prudent,"
4 of Cups	"and not go into the society of others so much, which has already brought him anxiety (shown by 4 Cups between 2 Wands, contrary element weakening effect on this card.)
Fortitude	"He works more closely."
4 of Swords	"and begins to get better."
7 of Cups	"Yet he has not sufficient energy in his nature to stick to work for long."
Justice	"The retributive effect of this is"
5 of Cups	"that he loses his friends."

King of Wands	"And his former rival who, though rather a vain man, is energetic and hard working."
Emperor 6 of Cups	"replaces him in popularity and esteem."
Pairing them now, the Diviner proceeds:	
King of Cups	"The Enquirer loses pleasure in consequence.
Death	
6 of Cups	
4 of Swords	"and becomes less energetic even than before, and more anxious for pleasure-going than ever.
7 of Cups	
Moon	
Chariot	"yielding to the temptation of idleness and vanity by means of fraud.
8 of Swords	
Ace of Pentacles	"He embezzles the money of his employer, and sees prison staring him in the face."
8 of Cups	
Temperance	"The result of this is the loss of good name.
3 of Pentacles	
5 of Pentacles	"and of his situation of trust.
10 of Wands	
2 of Cups	"His former friends and admirers turn a cold shoulder to him.
Foolish Man	
Justice	"And the result of his folly is that he is arrested and brought before a court of law.
7 of Wands	
Hierophant	"The decision is adverse.
Judgment	
Hermit	"And judgment very justly given against him.
Emperor	
King of Wands	"But his employer, though stern, is a kind-hearted man,"
2 of Swords	
9 of Swords	"offers to take him back and overlook the past

Star	"As he hopes this will have proved a lesson to him,
Fortitude	
King of Swords	"and points out to him that his former
King of Pentacles	rival,
3 of Wands	"though perhaps vain, was yet a hard-
8 of Pentacles	working and good man of business.
4 of Cups	"The Enquirer in consequence of this
10 of Swords	determines to completely give up his former mode of life which had brought him to the brink of ruin, and becomes a steady man.
8 of Wands	"After this he suddenly receives a hasty message which gives him much pleasure,
6 of Wands	
3 of Cups	"stating that owing to the loss of a relative he is the inheritor of a legacy."
9 of Pentacles	

This concludes the Fourth Operation.

It is always necessary for the Diviner to employ his intuition in reading, and sometimes he may have to clairvoyantly "go through" a card of doubtful signification. Thus in the reading just given it is only the circumstance of the Moon, Chariot, 8 of Swords, Ace of Pentacles being followed by other conformative cards which justifies such an evil meaning of them.

FIFTH OPERATION

(Conclusion of the Matter)

The cards are to be again carefully shuffled by the Enquirer but NOT cut. The Diviner then takes the Pack, and deals it card by card in rotation into ten answering to the Tree of Life. This refers to the rule of the 10 Sephiroth in the Celestial Heavens. This being done, the Diviner selects the packets containing the Significator for reading, noting carefully under which Sephira it falls, and taking this as a *general* indication in the matter. This packet is then spread out in a horseshoe form, and read in the usual way, counting from the Significator and this time in the direction in

which the face of the figure looks. The cards are finally paired together as in the previous Operation. This completes the Mode of Divination called "The Opening of the Key." I now give the conclusion of the example.

EXAMPLE

(Cont.)

We will suppose that the cards have been shuffled and dealt in the following manner into 10 Packets answering to the Sephiroth in the Tree of Life:



1, 11, 21, 31, 41, etc.

75, 65, 55, 43, 33,
23, 13, 3.



72, 62, 52, 42, 32,
22, 12, 2.

75, 65, 55, 45, 35,
25, 15, 5.



74, 64, 54, 44, 34,
24, 14, 4.



76, 66, 56, 46, 36, 26, 16, 6.

.48, 58, 28, 18, 8.



77, 61, 51, 41, 31,
21, 11, 7.

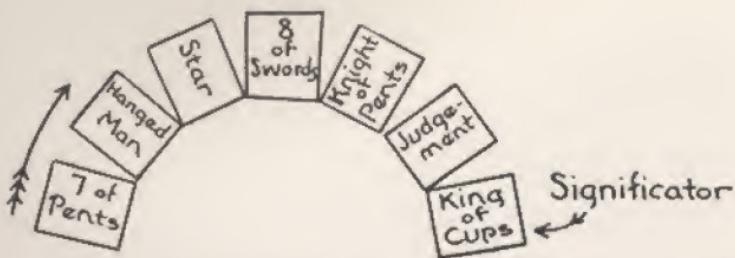


69, 59, 49, 39, 29, 19, 9.



70, 60, 50, 40, 30, 20, 10.

The packet containing the Significator falls under Binah, containing the 3, 13, 23, 33, 43, 53, 63, and 73rd cards dealt. This is an argument of sadness and trial. The cards are spread as follows:



The counting proceeds as follows: King of Cups—Star—Judgment—King of Cups again. Evil cards are in the majority, another argument of loss and trouble.

King of Cups
Star
Judgment

"He has hopes of thus re-establishing his fortunes and that a favourable result will ensue for him."

The Diviner then pairs them thus:

King of Cups
7 of Pentacles

"He plunges therefore into speculation by which he loses heavily (7 Pents. is near Hanged Man.)

Knave of Cups
Hanged Man

"and his love affair comes to nothing.

Star
Judgment

"All his expectations are disappointed.

Knight of Pentacles
8 of Swords

"and his life for a time is arduous, petty, and uninteresting.

(The coming of trouble is here shown by the Knight of Pentacles looking *against* the direction of the reading. If it were turned the other way it would show that his troubles were quitting him and that matters would improve.) This completes the operation, and shows the general development and result of the question.

TABULATED RULES

1. *Shuffling, Cutting, Dealing and Examining.*

In shuffling, the mind of the Enquirer should be earnestly fixed on the matter concerning which he desires information. If any cards fall in the process, they should be taken up without being noticed and the shuffling resumed. The shuffling being concluded, and the pack placed upon the table, if any cards fall to the ground, or become turned in a different direction, the shuffling should be done again.

A cut should be clean and decided. If any cards fall from the hand in the performance, the operation of shuffling should be repeated before they are again cut. In dealing, care should be taken not to invert the cards, and their relative order should be strictly observed. In examining a pack of cards, their relative order should be rigidly maintained, as without care in this respect, one may be easily pushed under or over another, which would of course have the effect of completely altering the counting in the Reading.

2. *Of the Selection of the Significator, and of the Complexion assigned to the Court Cards.*

Wands generally—fair and red-haired person.

Cups generally—moderately fair.

Swords generally—moderately dark.

Pentacles generally—very dark.

The Kings—Men.

Queens—Women.

Princes—Young Men.

Princesses (Knaves)—Young women.

Therefore the Significators are to be thus selected. For example, a dark complexioned middle-aged man, King of Pentacles. A fair young woman, Princess (Knaves) of Cups, etc.

In the actual reading of the cards, these descriptions can be modified by those which are on either side of

them, thus: The Queen of Cups, which indicates a fair woman with golden brown hair, if between cards of the suits of Swords and Pentacles, would show a woman with rather dark brown hair and dark eyes. As before stated, the Princes and Queens almost invariably represent actual men and women connected with the subject in hand. But the Kings sometimes represent either the coming on or going off of a matter; arrival, or departure, according to the way in which they face. While the Princesses (Knaves) show opinions, thoughts, or ideas, either in harmony with or opposed to the subject.

3. Of the General signification of the Majority of a particular suit and of the particular signification of either 3 or 4 cards of a sort in a reading:

- A majority of Wands—Energy, quarrelling, opposition.
A majority of Cups—Pleasure and merriment.
A majority of Swords—Trouble and sadness, sometimes sickness and even death.
A majority of Pentacles—business, money, possessions, etc.
A majority of Keys—Forces of considerable strength, but beyond the Enquirer's control.
A majority of Court Cards—Society, meeting with many persons.
A majority of Aces—Strength generally; the aces are always strong cards.
4 Aces—Great power and Force.
3 Aces—Riches and Success.
4 Kings—Great swiftness and rapidity.
3 Kings—unexpected meetings.
Kings generally show news.
4 Queens generally—Authority and influence.
3 Queens generally—Powerful and influential friends.
4 Princes or Knights—Meetings with the great.
3 Princes or Knights—Rank and honour.
4 Princesses (Knaves)—New ideas and plans.
3 Princesses (Knaves)—Society of the young.
4 Tens generally—Anxiety and responsibility.

- 3 Tens generally—Buying, selling, commercial transactions.
4 Nines generally—Added responsibility.
3 Nines generally—Much correspondence.
4 Eights generally—Much news.
3 Eights generally—Much journeying.
4 Sevens generally—Disappointments.
3 Sevens generally—Treaties and compacts.
4 Sixes generally—Pleasure.
3 Sixes generally—Gain and Success.
4 Fives generally—Order, regularity.
3 Fives generally—Quarrels, fights.
4 Fours generally—Rest and Peace.
3 Fours generally—Industry.
4 Threes generally—Resolution and determination.
3 Threes generally—Deceit.
4 Deuces generally—Conference and conversations.
3 Deuces generally—Reorganization and commencement of a thing.

The Keys are *not* noticed as above, by threes and fours.

4. Extra, and brief meaning of the 36 smaller cards.

WANDS

- Deuce—Influence over another. Dominion.
Three—Pride and arrogance. Power sometimes.
Four—Settlement. Arrangement completed.
Five—Quarrelling. Fighting.
Six—Gain and success.
Seven—Opposition; sometimes courage therewith.
Eight—A hasty communication, letter or message. Swiftness.
Nine—Strength. Power. Health. Energy.
Ten—Cruelty and malice towards others. Overbearing strength. Revenge. Injustice.

CUPS

- Deuce—Marriage, love, pleasure. Warm friendship.

Three—Plenty. Hospitality, eating, drinking. Pleasure, dancing, new clothes and merriment.

Four—Receiving pleasures or kindness from others, yet some discomfort therewith.

Five—Disappointment in love. Marriage broken off, etc.

Unkindness from friends. (Whether deserved or NOT is shown by the cards with it, or counting from or to it.) Loss of friendship.

Six—Wish, happiness, success, enjoyment.

Seven—Lying, deceit, promises unfulfilled, illusion, deception. Error, slight success, but not enough energy to retain it.

Eight—Success abandoned, decline of interest in a thing. Ennui.

Nine—Complete success. Pleasure and happiness. Wishes fulfilled.

Ten—Matters definitely arranged and settled in accordance with one's wishes. Complete good-fortune.

SWORDS

Deuce—Quarrel made up, and arranged. Peace restored, yet some tension in relations.

Three—Unhappiness, sorrow, tears.

Four—Convalescence, recovery from sickness, change for the better.

Five—Defeat, loss, malice. Slander, evil-speaking.

Six—Labour, work; journey, probably by water. (Shown by cards near by.)

Seven—in character untrustworthy, vacillation. Journey probably by land (shown by cards near, etc.)

Eight—Narrow or restricted. Petty. A prison.

Nine—Illness. Suffering. Malice. Cruelty. Pain.

Ten—Ruin. Death. Failure. Disaster.

PENTACLES

Deuce—Pleasant change. Visit to friends, etc.

Three—Business, paid employment. Commercial transactions.

Four—Gain of money and influence. A present.

Five—Loss of profession. Loss of money. Monetary anxiety.

Six—Success in material things; prosperity in business.

Seven—Unprofitable speculations, employments; also honorary work undertaken for the love of it, and without desire of reward.

Eight—Skill, prudence, also artfulness, and cunning.
(Depends on cards with it.)

Nine—Inheritance. Much increase of money.

Ten—Riches and wealth.

5. Brief Meanings of the 22 Keys.

o. *Foolish Man.* Idea, thought, spirituality, that which endeavours to rise above the material. (That is, if the subject which is enquired about be spiritual.) But if the Divination be regarding a material event of ordinary life, this card is not good, and shows folly, stupidity, eccentricity, and even mania, unless with very good cards indeed. It is too ideal and unstable to be generally good in material things.

i. *Magician or Juggler.* Skill, wisdom, adaptation. Craft, cunning, etc., always depending on its dignity. Sometimes occult Wisdom.

2. *High Priestess.* Change, alteration, Increase and Decrease. Fluctuation (whether for good or evil is again shown by cards connected with it.) Compare with Death and Moon.

3. *Empress.* Beauty, happiness, pleasure, success, also luxury and sometimes dissipation, but only if with very evil cards.

4. *Emperor.* War, conquest, victory, strife, ambition.

5. *Hierophant.* Divine Wisdom. Manifestation. Explanation. Teaching. Differing from, though resembling in some respects, the meaning of The Magician, The Prophet, and The Lovers. Occult Wisdom.

6. *The Lovers.* Inspiration (passive and in some cases mediumistic, thus differing from that of the Hierophant and Magician and Prophet.) Motive, power, and action, arising from Inspiration and Impulse.

7. *The Chariot*. Triumph. Victory. Health. Success though sometimes not stable and enduring.

11. *Fortitude*. (At one time 8 Justice and 11 Fortitude were transposed.) Courage, Strength, Fortitude. Power not arrested as in the act of Judgment, but passing on to further action, sometimes obstinacy, etc. Compare with 8—Justice.

9. *The Hermit, or Prophet*. Wisdom sought for and obtained from above. Divine Inspiration (but active as opposed to that of the Lovers). In the mystical titles, this with the Hierophant and the Magician are the 3 Magi.

10. *Wheel of Fortune*. Good fortune and happiness (within bounds), but sometimes also a species of intoxication with success, if the cards near it bear this out.

8. *Justice*. Eternal Justice and Balance. Strength and Force, but arrested as in the act of Judgment. Compare with 11—Fortitude. Also in combination with other cards, legal proceedings, a court of law, a trial at law, etc.

12. *Hanged Man or Drowned Man*. Enforced sacrifice. Punishment, Loss. Fatal and not voluntary. Suffering generally.

13. *Death*. Time. Ages. Transformation. Change involuntary as opposed to The Moon, XIX. Sometimes death and destruction, but rarely the latter, and the former only if it is borne out by the cards with it. Compare also with High Priestess.

14. *Temperance*. Combination of Forces. Realisation. Action (material). Effect either for good or evil.

15. *Devil*. Materiality. Material Force. Material temptation; sometimes obsession, especially if associated with the Lovers.

16. *Tower*. Ambition, fighting, war, courage. Compare with Emperor. In certain combinations, destruction, danger, fall, ruin.

17. *Star*. Hope, faith, unexpected help. But sometimes also dreaminess, deceived hope, etc.

18. *Moon*. Dissatisfaction, voluntary change (as opposed to 13—Death). Error, lying, falsity, deception. (The whole according whether the card is well or ill-dignified, and on which it much depends.)

19. *Sun*. Glory, Gain, Riches. Sometimes also arrogance. Display, Vanity, but only when with very evil cards.

20. *Judgment*. Final decision. Judgment. Sentence. Determination of a matter without appeal on its plane.

21. *Universe*. The matter itself. Synthesis. World. Kingdom. Usually denotes the actual subject of the question, and therefore depends entirely on the accompanying cards.

6. *On the Signification of the Cards*.

A card is strong or weak, well-dignified or ill-dignified, according to the cards which are next to it on either side. Cards of the same suit on either side strengthen it greatly either for good or evil, according to their nature. Cards of the suits answering to its contrary element, on either side, *weaken* it greatly for good or evil. Air and Earth are contraries as also are Fire and Water. Air is friendly with Water and Fire, and Fire with Air and Earth.

If a card of the suit of Wands falls between a Cup and a Sword, the Sword modifies and connects the Wand with the Cup, so that it is not weakened by its vicinity, but is modified by the influence of both cards; therefore fairly strong. But if a card pass between two which are naturally contrary, it is not affected by either much, as a Wand between a Sword and a Pentacle which latter, being Air and Earth, are contrary and therefore weaken each other.

Here the question being of the Wand, this card is not to be noticed as forming a link between the Sword and Pentacle.

A FEW EXAMPLES GIVEN BY S.R.M.D.

9 Sw.	10 Sw.	5 Sw.	Very strong and potent in action. Very evil.
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10 W.	10 Sw.	2 W.	Not quite so strong. Ruin checked and perhaps overcome.
6 C.	10 Sw.	10 C.	Rather good than otherwise. It is bounty overcoming loss, like a piquant sauce which adds to pleasure.
9 P.	10 Sw.	10 C.	Very weak, evil, slight loss in material things, but more anxiety than actual loss.
5 Sw.	2 W.	9 Sw.	Moderately strong. Rashness which brings evil in its train. Evil.
9 P.	2 W.	6 P.	Fairly strong. Good. Considerable gain and victory.
10 C.	2 W.	6 C.	Weak, evil. Victory which is perverted by debauchery and evil living. But other cards may mitigate the judgment.
9 Sw.	10 C.	5 Sw.	Medium strong. Evil. Sorrow arising from pleasure and through one's own pleasures.
9 P.	10 C.	6 P.	Perfect success and happiness.
10 W.	10 C.	5 Sw.	Rather evil. Pleasure that when obtained is not worth the trouble one has had in obtaining it.
10 Sw.	6 C.	9 P.	Fairly strong and good. The Sw. and P. being opposite elements counteract each other. Therefore is it as if they were not there.
10 Sw.	6 C.	10 W.	Fairly good. Some trouble, but trouble which is overcome. If 6 C. were a bad card the evil would carry the day.
	D		
	e		
9 Sw.	a t	3 Sw.	Death accompanied by much pain and misery.
	h		
9 W.	9 Sw.	High Priestess	Recovery from sickness.
6 Sw.	Q. W.	King P.	An active woman, courageous and reliable with dark chestnut hair, and open fearless expression.
7 C.	King C.	5 Sw.	A rather fair man but very deceitful and malicious.

7. On pairing the Cards together in reading.

On pairing the cards each is to be taken as of equal force with the other. If of opposite elements they

mutually weaken each other. If at the end of the pairing of the cards in a packet, one card remains over, it signifies the partial result of that particular part of the Divination only. If an evil card and the others good, it would modify the good.

If it be the Significator of the Enquirer, or of another person, it would show that matters would much depend on the line of action taken by the person represented. The reason of this importance of the single card is, that it is alone, and not modified. If two cards are at the end instead of a single one, they are not of so much importance.

8. *On the Exercise of Clairvoyance and Intuition.*

The Diviner should, in describing any person from a Significator in the actual reading, endeavour, by Clairvoyance and using the card in question as a symbol, to see the person implied using the rules to aid, and restrict, his vision. In describing an event from the cards in the reading, he should employ his intuition in the same manner. Personal descriptions are modified by the cards next them; e.g., the Knave of Wands represents usually a very fair girl, but if between cards of the suit of Pentacles, she might be even quite dark, though the Wands would still give a certain *brightness* to hair, eyes, and complexion.

9. *On counting in the Reading.*

In all cases of counting from the card last touched, the card itself is 1, that next it is 2, and so on.

From every Ace—5 is counted.

From every Princess (Knave)—7 is counted.

From every other Court card—4 is counted.

From every small card—the number of its pips.

From every Key answering to an Element—3 is counted.

From every Key answering to a Sign—12 is counted.

From every Key answering to a Planet—9 is counted.

THE TAROT TRUMPS

By G. H. SOROR, Q.L.

The cards of the Lesser Arcana present to us the vibrations of Number, Colour and Element—that is, the plane on which number and colour function. Thus, in the Ten of Pentacles we have the number Ten and tertiary colours, citrine, olive, and russet, working in Malkuth, the material plane. Whereas in the Ten of Wands we have the number Ten and the tertiaries working in pure energy. In these cards, the Sephirah is indicated by the colouring of the clouds; the plane by the colouring of the symbols.

The four honours of each suit taken in their most abstract sense may be interpreted as:

Potential Power.....	The King
Brooding Power.....	The Queen
Power in action.....	The Prince
Reception and Transmission....	The Princess

All these cards are coloured according to their elements plus the Sephirah to which they are attributed. With the Greater Arcana, the Trumps, however, we are given the Keys to divine manifestation, each one an individual force to be considered independently. It must never be forgotten that the Trumps are, intrinsically, glyphs of cosmic not human forces.

o. *The Foolish Man.* This card as usually presented shows a man in motley striding along, heedless of the dog which tears his garments and threatens to attack him. In this is seen only the lower aspect of the card, giving no hint to the Divine Folly of which St. Paul speaks. But in the Order pack, an effort is made to reveal the deeper meaning. A naked child stands beneath a rose-tree bearing yellow roses—the golden Rose of Joy as well as the Rose of Silence. While reaching up

to the Roses, he yet holds in leash a grey wolf, worldly wisdom held in check by perfect innocence. The colours are pale yellow, pale blue, greenish yellow—suggestive of the early dawn of a spring day.

I. *The Magician*. It represents the union and balance of the elemental powers controlled by mind. The Adept dedicating the minor implements on the Altar. The paths of Beth and Mercury link Kether the Crown with Binah, the Aimah Elohim. The Magician, therefore, is reflected in the Intellect which stores and gathers up knowledge and pours it into the House of Life, Binah. The number of the Path, 12, suggests the synthesis of the Zodiac, as Mercury is the synthesis of the planets. The colours yellow, violet, grey and indigo, point to the mysterious astral light surrounding the great Adept. It is a card linked with the name Tahuti and Hermes as the previous one is with Krishna and Harparkrat or Dionysius.

II. *The High Priestess*. The High Priestess rules the long path uniting Kether to Tiphareth, crossing the reciprocal Paths of Venus and Leo. She is the great feminine force controlling the very source of life, gathering into herself all the energising forces and holding them in solution until the time of release. Her colours, pale blue, deepening into sky blue, silvery white, and silver, relieved by touches of orange and flame, carry out these ideas.

III. *The Empress*. She is an aspect of Isis; the creative and positive side of Nature is suggested here. The Egyption trilogy, Isis, Hathor and Nephthys, symbolised by the crescent, full moon, and gibbous moon are represented in the Tarot by the High Priestess, Hathor. The Empress, Isis, takes either the crescent moon or Venus as her symbol. Justice, Nephthys, takes the gibbous moon.

Isis and Venus gives the aspect of Love, while Hathor is rather the Mystic, the full moon reflecting the Sun of Tiphareth while in Yesod, transmitting the rays of the Sun in her path Gimel. In interpreting a practical

Tarot it is often admissible to regard the Empress as standing for Occultism. The High Priestess for religion, the Church as distinguished from the Order.

The Empress, whose letter is Daleth, is the Door of the inner mysteries, as Venus is the door of the Vault. Her colours are emerald, sky-blue, blue-green and cerise or rose-pink.

IV. The Emperor. Here we have the great energising forces as indicated by the varying shades of red. It may be noted here that the red paths remain red in all planes, varying only in shade. Thus Aries, the Emperor, the Pioneer, the General, is blood and deep crimson, red, pure vermillion or glowing fiery red. He is *Ho Nike*, the Conqueror, hot, passionate, impetuous, the apotheosis of Mars, whether in love or in war. He is the positive masculine as the Empress is the positive feminine.

V. Hierophant. The High Priest is the counterpart of the High Priestess. As Aries is the house of Mars and the exaltation of the Sun, so Taurus is the house of Venus and the exaltation of the Moon. He is the reflective or mystical aspect of the masculine. He is the thinker as the Emperor is the doer.

His colours unlike those of the Emperor, vary considerably. Red, orange, maroon, deep brown, and chestnut brown, suggest veiled thought, interior power, endurance, contemplation and reconciliation. This card frequently indicates the hidden guardianship of the Masters.

VI. The Lovers. The impact of inspiration on intuition, resulting in illumination and liberation—the sword striking off the fetters of habit and materialism, Perseus rescuing Andromeda from the Dragon of fear and the waters of Stagnation. (Note: Incidentally note that this is the design of the Order card. Andromeda is shown manacled to a rock, the dragon rising from the waters at her feet. Perseus is depicted flying through the air to her assistance, with unsheathed sword. The design is wholly different from that of the Waite pack.—I.R.)

The colours are orange, violet, purplish grey and pearl grey. The flashing colour of orange gives deep vivid blue while the flashing colour for violet is golden yellow. The flashing colours may always be introduced if they bring out the essential colour meaning more clearly. In practise this card usually signifies sympathetic understanding.

VII. The Chariot. Here we have a symbol of the spirit of man controlling the lower principles, soul and body, and thus passing triumphantly through the astral plane, rising above the clouds of illusion and penetrating to the higher spheres.

The colours amber, silver-grey, blue-grey, and the deep blue violet of the night sky elucidate this symbol. It is the sublimation of the Psyche.

VIII. Strength. This also represents the mastery of the lower by the higher. But in this case it is the soul which holds in check the passions, although her feet are still planted on earth, and the dark veil still floats about her head and clings around her. The colours, pale greenish yellow, black, yellowish grey and reddish amber, suggest the steadfast endurance and fortitude required, but the deep red rose which is the flashing colour to the greenish yellow, gives the motive power.

IX. The Hermit. Prudence. These three trumps should be collated in studying them for they represent the three stages of initiation. The man wrapped in hood and mantle, and carrying a lantern to illuminate the Path and a staff to support his footsteps, He is the eternal seeker, the Pilgrim soul. His hood and mantle are the brown of earth, and above him is the night-sky. But the delicate yellow-greens and bluish greens of spring are about him, and spring is in his heart.

X. Wheel of Fortune. In the Etz Chayim, or the Tree of Life, the Wheel is placed on the Pillar of Mercy, where it forms the principal column linking Netzach to Chesed, Victory to Mercy. It is the revolution of experience and progress, the steps of the Zodiac, the revolving staircase, held in place by the counter-

changing influence of Light and Darkness, Time and Eternity—presided over by the Plutonian cynocephalus below, and the Sphinx of Egypt above, the eternal Riddle which can only be solved when we attain liberation. The basic colours of this Trump are blue, violet, deep purple, and blue irradiated by yellow. But the zodiacal spokes of the wheel should be in the colours of the spectrum, while the Ape is in those of Malkuth, and the Sphinx in the primary colours and black.

XI. Justice. Nephthys, the third aspect of Luna, the twin sister of Isis. Justice as distinguished from love. Her emblems are the Sword and the Scales. Like her sister, she is clothed in green, but in a sharper colder green than the pure emerald of Isis. Her subsidiary colours are blue, blue-green, pale green. It is only by utilising the flashing colours that we can find the hidden warmth and steadfastness.

XII. The Hanged Man. An elusive, because a profoundly significant symbol. It is sacrifice—the submergence of the higher in the lower in order to sublimate the lower. It is the descent of the Spirit into Matter, the incarnation of God in man, the submission to the bonds of matter that the material may be transcended and transmuted. The colours are deep blue, white and black intermingled but not merged, olive, green and greenish fawn.

XIII. Death. The sign of transmutation and disintegration. The skeleton which alone survives the destructive power of time, may be regarded as the foundation upon which the structure is built, the type which persists through the permutations of Time and Space, adaptable to the requirements of evolution and yet radically unchanged; the transmuting power of Nature working from below upwards, as the Hanged Man is the transmuting power of the spirit working from above downwards. The colours are blue-green, both dark and pale, the two dominant colours of the visible world, and the flashing colours of orange and red-orange.

XIV. Temperance. This is the equilibrium not of the balance of Libra but of the impetus of the Arrow, Sagittarius, which cleaves its way through the air by the force imparted to it by the taut string of the Bow. It requires the counterchanged forces of Fire and Water, Shin and Qoph, held by the restraining power of Saturn, and concentrated by the energies of Mars to initiate this impetus. All these are summed up in the symbolism of the figure standing between Earth and Water, holding the two amphorae with their streams of living water, and with the volcano in the background. The colours are bright-blue, blue-grey, slate-blue, and lilac-grey.

XV. The Devil. This card should be studied in conjunction with No. 13. They are the two great controlling forces of the Universe, the centrifugal and the centripetal, destructive and reproductive, dynamic and static. The lower nature of man fears and hates the transmuting process; hence the chains binding the lesser figures and the bestial forms of their lower limbs. Yet this very fear of change and disintegration is necessary to stabilise the life-force and preserve continuity. The colours are indigo, livid brown, golden brown and grey.

XVI. The Tower. As always red remains persistent throughout the four planes, although modified in tone. Thus we find vivid scarlet shading into deep sombre red and vermillion shot with amber. The contrasting shades of green serve to throw the red into relief. The tremendous destructive influence of the lightning, rending asunder established forms to make way for new forms to emerge, revolution as distinguished from transmutation or sublimation, the destructive as opposed to the conservative, energy attacking inertia, the impetuous ejection of those who would enclose themselves in the walls of ease and tradition.

XVII. The Star. This shows the seven-pointed Star of Venus shining above the Waters of Aquarius, the guiding force of love in all its forms and aspects, illuminates the soul during her immersion in Humanity,

so that the bonds of Saturn are dissolved in the purified Waters of Baptism. The dove of the Spirit hovers above the Tree of Knowledge giving the promise of ultimate attainment—and on the other side gleams of the Tree of Life.

Pale colours suggest dawn and the morning Star—amethyst, pale grey, fawn, dove colour and white, with the pale yellow of the Star.

XVIII. The Moon. Here also is a river but it is the troubled waters of Night, wherein is to be described a crayfish, counterpart of the Scarabeus. From the water's edge winds the dark path of toil, effort and possible failure. It is guarded by the threatening watchdogs, seeking to intimidate the wayfarers, while in the distance the barren hills are surmounted by the frowning fortresses still further guarding the way to attainment. It is the path of blood and tears in which fear, weakness, and fluctuation must be overcome. The colours are dark crimson, reddish brown, brownish crimson and plum colours—but their sombre hues are lightened by the translucent faint greens and yellows to be found in their counterparts.

XIX. The Sun. The Watery Paths of trial and probation are counterbalanced by the fiery paths of Temptation, Judgment, and Decision. In violent contrast to the sombre colouring of Aquarius and Pisces, we are confronted by the flaring hues of the Sun and Fire. The too-aspiring Icarus may find his waxen wings of Ambition and Curiosity shrivelled and melted by the fiery rays of the Sun and the heat of Fire, but approached with humility and reverence, the Sun becomes the beneficent source of life.

Protected by an enclosing wall, standing by the Waters of repentance, the Pilgrim may submit himself humbly but without fear to the searching Light and absorb warmth and vitality from it for the struggle before him. The colours are clear-orange, golden-yellow, amber shot with red, and the contrasting blue and purple.

XX. The Last Judgment. The three trumps attributed to the Elemental Paths are perhaps the most difficult to understand. They represent the action of forces exterior to the experience of humanity, not the influence of environment but the impact of the Supernals upon the sublunary.

In the Air we have pure spirit holding in leash the lust of the flesh. In water, the sublimating power of sacrifice. Here in Fire, we are shown the cosmic forces concentrating on the pilgrim from all sides. Judgment is pronounced upon him. He is not the judge nor does decision rest in his hands. Lazarus cannot emerge from the Sepulchre until the voice cries out, "Come forth!" Nor can he cast aside the conflicting grave-clothes until the command, "Loose him!" is given. Man of himself is helpless. The impulse to ascend must come from above, but by its power he may transcend the sepulchre of environment and cast aside the trammels of desire. Here once more, the fiery energy of red burns through the planes. Fiery scarlet, glowing crimson, burning red are emphasized by the passive greens.

XXI. The Universe. Observe that this represents not the World but the Universe. It should be remembered that to the ancients, Saturn represented the confines of the Solar system. They had no means of measuring either Uranus or Neptune. To them, therefore, Saturn passing through the spiral path of the Zodiac, marked at its cardinal points by the symbols of the Kerubim forming the Cross, was a comprehensive glyph of the whole.

Thus, in this card we find a synthesis of the whole Taro or Rota. The central figure should be taken as Hathor, Athor, or Ator, rather than Isis, thus indicating the hidden anagram which may perhaps be translated thus: ORAT — man prays. ATOR — to the Great Mother. TARO — who turns. ROTA — the wheel of Life and Death.

The colours like those of the Wheel of Fortune include the colours of the Spectrum and those of the

elements, but they are placed against the indigo and black of a Saturn, with the white gleam of the Stars shining in the darkness and the misty figure of the Aimah Elohim in the midst. In the practical Tarot, this card is taken to signify the matter in hand, that is the subject of any question that has been asked.

Having now revised the 22 Atous or Trumps in succession, it will be wise for the Student to reverse the process and seek to follow the Path of the Pilgrim from below upwards, thus seeking to comprehend the interior process of Initiation and Illumination. It is a process in which the whole Universe does not disdain to take part, for Man is himself the Microcosm of the Macrocosm and the Child of the Gods. And again, the Macrocosm must itself be undergoing a corresponding process in which the experience not only of humanity but of each individual must be an integral part. The fragments are gathered up into the baskets, that nothing may be lost; and from the feeding of the multitude there remains not less but more than the unbroken bread and fish—fit emblems of Earth and Water.

Cease not to seek day and night the Purifying Mysteries.

(Note: This paper on the Trumps is not an official document. It should be conceived rather in the nature of a so-called Side Lecture of Flying Roll. That is not to say that it is unimportant, or that there is little of interest therein. On the contrary, certain aspects of this interpretation are not without high significance. Moreover, it should be carefully studied as well as the preceding official Tarot instructions in conjunction with the description of certain of the Trumps in the grade rituals of the First Order.—I.R.)

THE TREE OF LIFE
AS PROJECTED
IN A SOLID SPHERE

NOTE BY S.R.M.D.

The Planets' sphere which illustrates this manuscript, a part of the Z.A.M.'s Abstract of the Tarot, has been drawn by S.R.M.D. as instructed. It represents the Heavens polarized on the plane of the Ecliptic, *not* on the plane of the Equator of our Earth, so that its North Pole is the veritable North Pole of our Heavens and not merely that part of them to which the North Pole of our Earth now points.

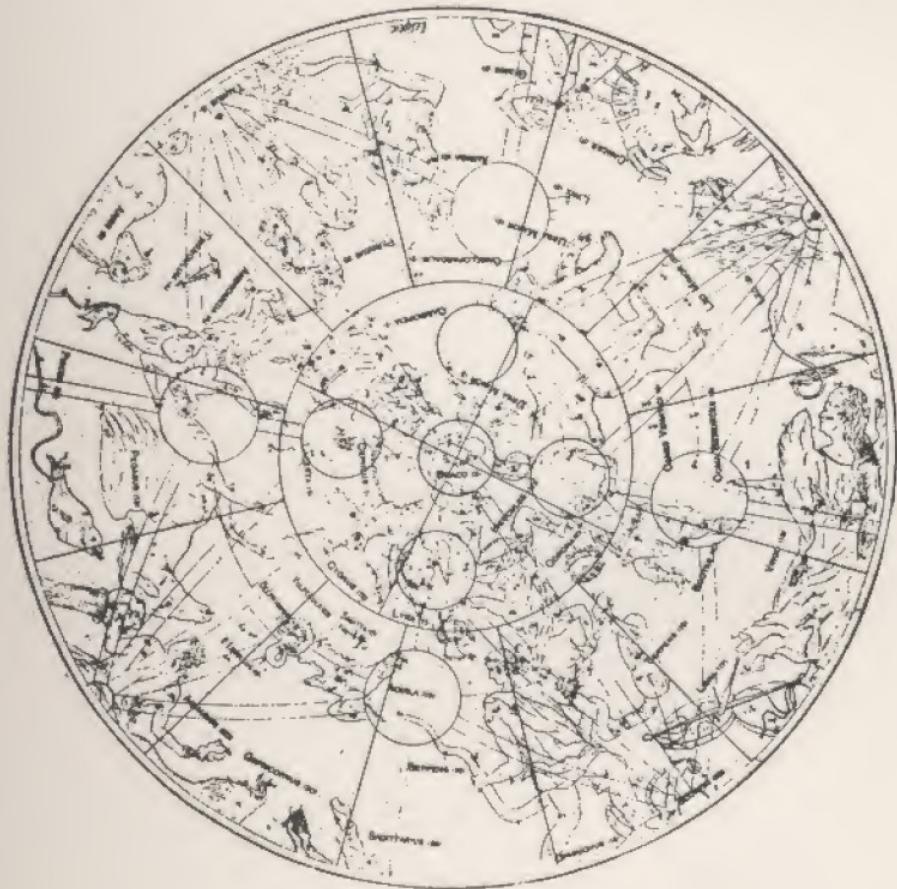
Another very important difference is that, throughout the true Tarot, the teaching assigns the commencing Point of the Zodiac to the bright Star "Regulus" which is in Leo. And it measures Right Ascension and Longitude from that point, and not from a supposititious point divided by the Equinox and *called* the 0° of Aries (though in reality now far removed from the constellation of that name), which has been adopted by modern or western astronomy and astrology.

By this now usual way of reckoning, and the Progression of the Equinoxes, it has gradually come to pass that the signs (or divisions, each of 30° , of the Zodiac) no longer coincide with the constellations of the same name, and each decade of years shows them slowly but surely receding.

But the Tarot method of reckoning from the star named Regulus has, it will be seen, the effect of making the Signs and the Constellations coincide.

"Regulus" is also named Cor Leonis—"The Heart of the Lion." "Regulus" means "Star of the Prince." "Regulus" coincides with the position of the "heart" in the figure of Leo upon the Star Maps.

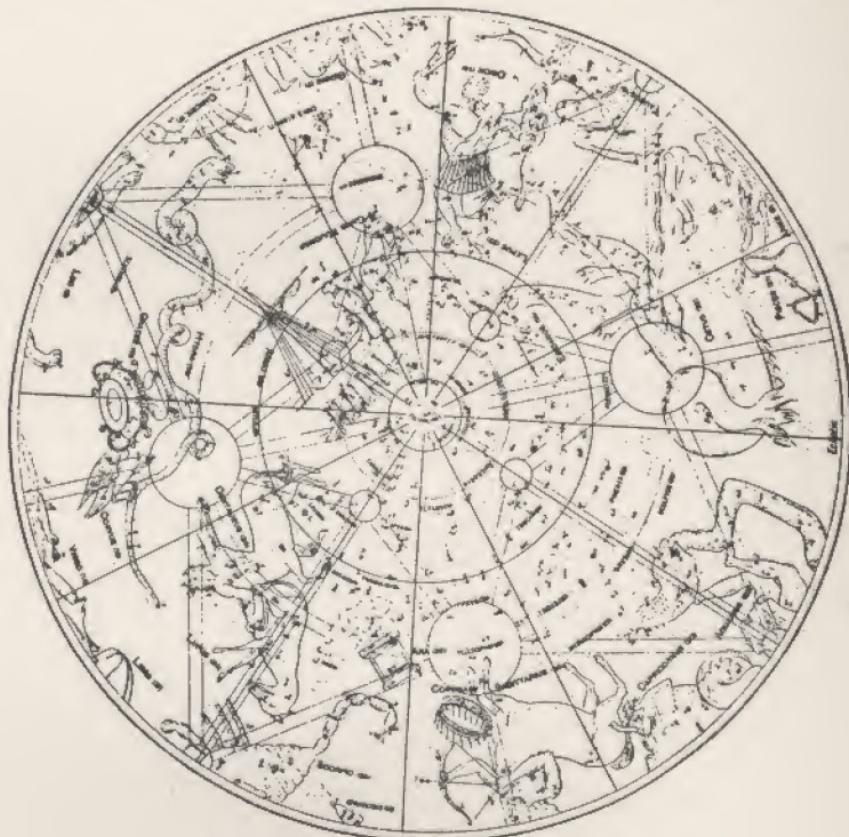
(Note: The principia or fundamental ideas of this astronomical view of the Tarot may be found, at least in its essential form, in the astronomical writings of Claudius Ptolemy of Alexandria. Naturally, this reference only concerns the signs, constellations and other astronomical divisions noted. The expansion of this scheme, and its allocation to other forms of universal



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symbolism, such as the Tarot cards, Hebrew letters, and Enochian Tablets, has its roots in the synthetic genius of the Golden Dawn. The idea of projecting the Tree of Life into a solid sphere, having application among other things to the starry heavens and the constellations, certainly is peculiar to this system alone.

Most of the fundamentals inhering in the other aspects of the Golden Dawn teaching may be found in exoteric occult literature of past centuries. But, as again I must insist, the peculiar practical application of them as exemplified in the Golden Dawn routine can nowhere else be found, save, of course, in other authentic esoteric systems. The student is urged to study this whole sec-



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tion very thoroughly; it is well worth it. In the early days of the Order there was a special group which devoted its time and energies to the study and application of the principles involved herein. Incidentally, may I point out how much light this particular instruction throws on innumerable passages in Blavatsky's "Secret Doctrine"—especially in Volume II.—I.R.)

Tabular View of the Dominion of the Symbols of Book T in the Celestial Heavens, and of the Operation, and Rule of The Tree of Life in the same as Projected on a Solid Sphere. (Abridged Treatise arranged for the use of the Z.A.M.'s in Anglia by S.R.M.D.)

The Zelator Adeptus Minor shall know that the great "King Star" or "Heart of the Lion," which is in Leo upon the path of the Ecliptic and one of the "Four Tiphareth Points" (see later) of the Celestial Heavens, is the commencement and Ruler of all our reckoning of Longitude (or Ecliptic). The Path of the Sun itself is the commencement of our reckoning of the Latitude in the searching out of our Hidden Wisdom.

Also the Dragon, the constellation Draco, surroundeth the Pole *Kether* of our Celestial Heavens.

But the Northern Pole and *Kether* of the Material Planet (even of our Erthe, earth) looketh constantly unto Binah, for as much as she is under sorrow and suffering. When, oh Lord of the Universe, shall she turn from her evil ways so that she shall again behold *Kether*? Wherefore she is now a place of trial. For each thing in this world of Assiah looketh towards that which is its Natural Governor, and to what part of the Celestial Heavens the *Kether* of a Planet constantly looketh, by that part is that Planet ruled. For in all things shine the Sephiroth even as hath been sufficiently said.

The Four Knaves (Princesses) rule the celestial Heavens from the North Pole of the Zodiac to the 45° of Latitude North of the Ecliptic. They form the Thrones of the Four Aces, who rule in *Kether*. The Four Kings, 4 Queens, 4 Princes rule the Celestial Heavens from the 45° of North Latitude down to the Ecliptic. The 12 Tarot Keys attributed to the 12 Signs of the Zodiac form the Celestial Heavens from the Ecliptic, down to the 45° of South Latitude. The 36 smaller cards of the Suits (from two to ten) rule the Celestial Heavens from the 45° South of the Ecliptic to the South Pole, or the *Malkuth* place therein. And all cal-

culation arises from the Star "Regulus," the 0° of our Leo.

SYMBOLS

These Four revolve in Kether, their Thrones are the central portion (of 45° of Longitude in extent) in the dominions of the Knaves of their respective suits.

- | | |
|-----------------|---------------------|
| 1. Ace of Wands | 3. Ace of Swords |
| 2. Ace of Cups | 4. Ace of Pentacles |

STAR GROUPS

(Corresponding to above)

1. A part of the tail of Draco, fore-feet of Ursa Major, tail of Ursa Major, and of the Northern dog of Canis Venatici.
2. Head of Draco, body and legs of Hercules.
3. Body of Draco. Right arm of Orpheus, head and body of Lacerta. Body of Cygnus.
4. Body of Draco. Legs of Cepheus. Tail of Ursa Minor, and the Pole Star. Legs of Cassiopeia. Head and neck of Camelopardus.

8. *Princess (Knaves) of Wands.* Rules from North Pole to 45° and from 0° of Cancer to 30° of Virgo, the end of Virgo. The Throne of the Ace of Wands extends 45° from $22^{\circ}-30'$ of Cancer to $7^{\circ}-30'$ of Virgo within the limits of 45° Latitude.

Star groups corresponding to above. Tail of Draco. Head and forepart of Ursa Minor, left arm and part of head and chest of Bootes. The greater part of the Northernmost dog of Canis Venatici. Tail and back of Ursa Major, (ancient Italian name was *Septentriones*, the 7 Ploughing Oxen). This includes the celebrated Seven stars of the constellation called "Charles Wain" by the English; "Seven Rishis" by the Hindus, and in the Egyptian Book of the Dead, Ch. XVII, "The Seven bright ones who follow their Lord, the Thigh of the Northern Heaven." (Note: In the Zodiac of Denderah,

and in the Tablet of Edfus, that Ursa Major is represented as the thigh of an Ox.—S.R.M.D.)

12. *Princess (Knaves) of Cups.* Rules from North Pole to 45° of Latitude and from 0° of Libra to 30° of Sagittarius in Longitude. The Throne of the Ace embraces from $22^{\circ}\text{--}30'$ of Libra to $7^{\circ}\text{--}30'$ of Sagittarius within the above limits of Latitude.

Star Group. Head of Draco. Left arm, body and legs of Hercules, part of head, right shoulder and club of Boötes.

16. *Princess (Knaves) of Swords.* Rules from North Pole to 45° Latitude and from 0° of Capricorn to 30° of Pisces Longitude. The Throne of the Ace extends from $22^{\circ}\text{--}30'$ of Capricorn to $7^{\circ}\text{--}30'$ of Pisces as before.

Star Group. Body of Draco, part of Lyra. Head, body and right arm of Cepheus, the King and Father of Andromeda, the whole of Cygnus, head and body of Lacerta, back and part of head of Vulpecula the Fox.

20. *Princess (Knaves) of Pentacles.* Rules from North Pole to 45° Latitude, and from 0° of Aries to 30° of Gemini Longitude. The Throne of the Ace embraces from $22^{\circ}\text{--}30'$ of Aries to $7^{\circ}\text{--}30'$ of Gemini within the Latitude as above.

Star Group. Body of Draco, legs and part of right arm, and Sceptre of Cepheus, tail and hind quarters of Ursa Minor, with the Pole Star of our Earth, head and neck of Camelopardalis (Giraffe), body and right arm, throne and legs of Cassiopeia, the Queen of Cepheus and Mother of Andromeda, head of Ursa Major.

7. *Prince of Wands.* Rules from Ecliptic to 45° North Latitude and from 20° Cancer to 20° Leo in Longitude.

Star Group. Head, body, and tail of Leo, body and tail of Leo Minor, hind quarters and legs of Ursa Major, head and fore-quarters of Southern dog of Canis Venatici.

King of Pentacles. Rules from Ecliptic to 45° North Latitude and from 20° of Leo to 20° of Virgo.

Star Group. Head and body of Virgo, left arm of Bootes, hair of Berenice. Body and hind quarters of Southern dog of Canes Venatici, hind feet of Northern dog of Canis Venatici.

14. *Queen of Swords.* Rules from Ecliptic to 45° and from 20° of Virgo to 20° of Libra.

Star Group. Right leg of Virgo, body and right arm, and right leg of Bootes. Beam and part of Scales of Libra.

11. *Prince of Cups.* Rules from Ecliptic to 45° and from 20° of Libra to 20° to Scorpio.

Star Group. Part of Scales of Libra, left claws of Scorpio, body and legs of Ophiucus, the holder of the Serpent. Front half of Serpent's head, right arm and club of Hercules.

5. *The King of Wands.* Rules from Ecliptic to 45° North Latitude and from 20° of Scorpio to 20° of Capricorn.

Star Group. Top of head and bow of Sagittarius, head and right arm of Ophiucus, near half of Serpent.

18. *Queen of Pentacles.* Rules from Ecliptic to 45° North Latitude and from 20° of Sagittarius to 20° of Capricorn.

Star Group. Top of head, neck and horns of Capricorn, left hand of Aquarius, the man who carries the Water, the whole of Aquila, the Eagle, the greater part of Delphinus, whole of Sagitta, the Arrow, forefeet and body of Vulpecula the Fox, and the tail of the Cygnet which he seizes.

15. *Prince of Swords.* Rules from Ecliptic to 45° North Latitude, and from 20° of Capricorn to 20° of Aquarius.

Star Group. Tail of Capricornus, head and body of Aquarius, head and forelegs of Pegasus, the winged horse who sprang from the blood of Medusa, near the sources of the ocean, the whole of Equilaus, the lesser horse, part of head of Dolphin, tail and hind quarters of Vulpecula, part of wing of Cygnus, the swan, part of head of Pisces.

9. *King of Cups.* Rules from Ecliptic to 45° of North Latitude and from 20° of Aquarius to 20° of Pisces.

Star Group. Body and tail of one of the Pisces, and part of the band. Body and wings of Pegasus, head and arms of Andromeda, chained to the rock-tail of Lacerta.

6. *Queen of Wands.* Rules from Ecliptic to 45° North Latitude and from 20° of Pisces to 20° of Aries.

Star Group. The other Fish and part of Band of Pisces, head and back of Aries, body and legs of Andromeda, the Triangle, hand left arm of Cassiopea, the winged instep of Aries.

19. *Prince of Pentacles.* Rules from Ecliptic to 45° North Latitude and from 20° of Aries to 20° of Taurus.

Star Group. Tail of Aries, one horn and shoulder and back of Taurus, whole of Perseus, and the head of Medusa, hind quarters and legs of Camelopardalis, left leg of Auriga, Charioteer, and part of Capella, the she-goat which bears kids in her arms.

13. *King of Swords.* Rules from Ecliptic to 45° North Latitude from 20° of Taurus to 20° Gemini in Longitude.

Star Group. Head and body of Castor, one of the Gemini, greater part of Auriga and Capella, head and forepart of Lynx, forefeet of Camelopardalis.

10. *Queen of Cups.* Rules from Ecliptic to 45° North Latitude, and from 20° Gemini to 20° of Cancer in Longitude.

Star Group. Head and body of Pollux, the other of the Gemini; greater part of Cancer, crab; face of Leo; head and face of Ursa Major.

THE FOLLOWING TWELVE KEYS GOVERN

THE CELESTIAL HEAVENS

FROM THE ECLIPTIC TO 45° OF SOUTH LATITUDE

65. *Fortitude.* Rules the whole of Leo, from the point of Regulus or Cor Leonis.

Stars. The fore-legs and hind-feet of Leo, greater part of the Sextans and of Crater, the cups, part of the body of Hydra, the great Water serpent, greater part

of Antlia Pneumatica, the air Pump, greater part of Pisces Nautica, a small part of the ship Argo.

66. *Hermit or Prophet*. Rules the whole of Virgo.

Stars. Left arm, hand, and arm of Virgo, and her ear of Corn; part of the body of Hydra, Corvus, the Crow, part of Crater, tail and right hand of Centaurus, the man-horse, small part of Air-Pump and of Argo.

68. *Justice*. Rules the whole of Libra.

Stars. Part of the South Scale of Libra, tail of Hydra, head, body, arms and forefeet of Centauri. Legs, body and tail of Lupus, the Wolf which he is killing. Right claw of Scorpio.

70. *Death*. Rules the whole of Scorpio.

Stars. Body and tail of Scorpio, head and neck of Lupus, whole of Ara—Altar, two feet of Ophiucus, point of arrow of Sagittarius, part of Norma, Mason's square.

71. *Temperance*. Rules the whole of Sagittarius.

Stars. The whole of Sagittarius, the Archer, except right hind leg, the tail, the crown of the head, extreme points of Bow and Arrow, Corona Australis, Telescope, Pavo—Peacock.

72. *The Devil*. Rules the whole of Capricorn.

Stars. Whole lower half of Capricornus, the he-Goat, part of Piscis Australis, Southern Fish, Microscope Part of Grus, the Crane. Part of Indus.

74. *The Star*. Rules the whole of Aquarius.

Stars. Legs of Aquarius, and the issuant water head of Piscis Australis, part of Grus, part of Phoenix, part of apparatus Sculptorum, part of Cetus.

75. *The Moon*. Rules the whole of Pisces.

Stars. The connecting band of Pisces, the body of Cetus, the sea Monster to which Andromeda was exposed, part of Apparatus Sculptorum. Part of Phoenix, part of Fornax.

61. *The Emperor*. Rules the whole of Aries.

Stars. Legs of Aries, part of body of Taurus, head and fore-part of Cetus, part of Fornax and of Eridanus.

62. *The Hierophant*. Rules the whole of Taurus.

Stars. Head and forepart of Taurus the Bull. The Bull sent by Neptune to frighten the horses of Sol and those of the Hipolytus. The greater part of Orion the Giant, and hunter. The beginning of the River Eridanus into which Phaeton was hurled when attempting to drive the horses of the Sun, greater part of Lepus, the Hare.

63. *The Lovers.* Rule the whole of Gemini.

Stars. Legs of Castor and Pollux, the Gemini, Canis Minor, a small part of Cancer. The whole of Monoceros, the Unicorn, except the hind-quarters. Head and forepart of Canis Major, the greater Dog.

64. *The Chariot.* Rules the whole of Cancer up to Regulus in Leo.

Stars. One claw and part of the body of Cancer, forepaws of Leo, head and part of Hydra, part of Sextans, part of Pisces Nautica, hind legs and tail of Monoceros, part of the mast, rigging, and prow of the ship Argo.

NOTE: The Keys answering unto the Seven Lords who wander (planets) and the Three Spirits (the elements) are not assigned any fixed dominion. The following 36 small cards (2's to 10's) rule the decans of the signs in the Celestial Heavens and their Dominion extendeth from 45° South of the Ecliptic unto Malkuth at the Southern Pole.

21	5 of Wands	$0^{\circ}-10^{\circ}$ of			Part of Argo, part of Pisces Volcun.
22	6 of Wands	$10^{\circ}-20^{\circ}$ of			Part of Argo, part of Pisces Volcun.
23	7 of Wands	$20^{\circ}-30^{\circ}$ of			Part of Argo, part of Pisces Volcun.
24	8 of Pentacles	$0^{\circ}-10^{\circ}$ of			Part of Argo, part of Pisces Volcun.
25	9 of Pentacles	$10^{\circ}-20^{\circ}$ of			Hind feet of Centauri, part of Pisces Volcun.
26	10 of Pentacles	$20^{\circ}-30^{\circ}$ of			Hind legs of Centauri, pt. Chameleon.
27	2 of Swords	$0^{\circ}-10^{\circ}$ of			Hind legs of Centauri, pt. Crux, pt. Musea and Chameleon.
28	3 of Swords	$10^{\circ}-20^{\circ}$ of			Pt. of Crux, Musea and Chameleon.
29	4 of Swords	$20^{\circ}-30^{\circ}$ of			Pt. of Musea, Circinus, Compasses, and Chameleon.

30	5 of Cups	0° - 10° of			Pt. Circinus, Chameleon and of Triangulum Australis.
31	6 of Cups	10° - 20° of			Pt. Triangulum Australis, Apus the Swallow and Octano.
32	7 of Cups	20° - 30° of			Part of Pavo, Apus, Octano.
33	8 of Wands	0° - 10° of			Part of Pavo, Apus, Octano.
34	9 of Wands	10° - 20° of			Part of Pavo, Apus, Octano.
35	10 of Wands	20° - 30° of			Pt. of Pavo, Pt. Hydra, watersnake.
36	2 of Pentacles	0° - 10° of			Part of Pavo, Part of Hydra.
37	3 of Pentacles	10° - 20° of			Part of Toncan, Part of Hydra.
38	4 of Pentacles	20° - 30° of			Part of Toncan, Part of Phoenix.
39	5 of Swords	0° - 10° of			Part Phoenix, end of Eridanus.
40	6 of Swords	10° - 20° of			Parts Hydrus, Reticulus, Rhombus.
41	7 of Swords	20° - 30° of			Parts Phoenix, Hyrda, Reticulum and Eridanus.
42	8 of Cups	0° - 10° of			Part Phoenix, Eridanus, Reticulum.
43	9 of Cups	10° - 20° of			Part Phoenix, Eridanus, Reticulum.
44	10 of Cups	20° - 30° of			Part Phoenix, Dorado, Reticulum.
45	2 of Wands	0° - 10° of			Part Phoenix and Dorado.
46	3 of Wands	10° - 20° of			Part Coelum Sculptori, and Dorado.
47	4 of Wands	20° - 30° of			Part Coelum Sculptori (Engravers Burin).
48	5 of Pentacles	0° - 10° of			Part Eridanus, Columba, Naochi, Dorado, Equilaus, Pictoris.
49	6 of Pentacles	10° - 20° of			Forepart of Lepus, Tail and Wing of Columba, part of Equilaus.
50	7 of Pentacles	20° - 30° of			Part Equilaus and Lepus, Body of Columba.
51	8 of Swords	0° - 10° of			Feet of Canis Major, Prow Argo, part Equilaus Pictoris.
52	9 of Swords	10° - 20° of			Legs of Canis Major. Part of Prow of Argo.
53	10 of Swords	20° - 30° of			Hind quarters of Canis Major, part of Prow of Argo.
54	2 of Cups	0° - 10° of			Prow Argo. Tail Canis Major.
55	3 of Cups	10° - 20° of			Prow of Argo.
56	4 of Cups	20° - 30° of			Prow of Argo.

NOTE: That while the greater number of the Northern Constellations are connected with classical mythology, the titles of many of the Southern Constellations, and especially of those near the South Pole, are of more

or less recent nomenclature, and bear witness to absence of reference to Occult Knowledge; such names for instance as Reticulum, and Coelum Sculptores, Octanus, etc.—S.R.M.D.

R E C A P I T U L A T I O N

In the dominion of the various forces, the rule of each may be divided into three portions. The centre is the most pronounced in its accord with the nature of its Ruler, and the two outer portions are tinged with the nature of the Ruler of the dominion bordering thereon. For example, in the case of Leo, the Dominion of Fortitude, the central 10 degrees will have most of this nature. For the beginning ten degrees are tinged with the nature of Cancer, and the last ten degrees with the nature of Virgo, the nature of Leo however predominating the mixture.

The whole Heavens then, are thus divided into Four Great Belts or Zones:

The Uppermost being the Dominion of the Knaves like a Cross within a Circle.

The Second Belt under the Dominion of the other Court cards represents a Belt of Influence descending vertically.

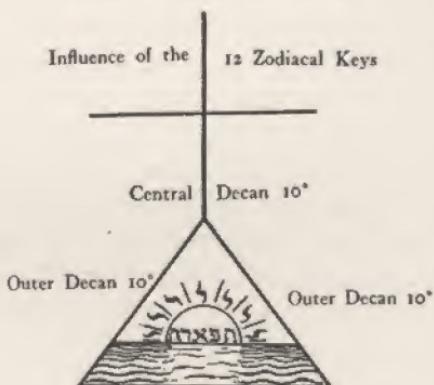
The Third Belt under the Dominion of the 12 Keys related to the Signs of the Zodiac, represents a Belt of Influence acting horizontally. This Zone in union with the second Belt will therefore yield a great Zone of 12 Crosses encircling the heavens.

The Fourth Belt consists of 36 Decans under the Dominion of the 36 small cards of the four suits, the numbers 2—10 of each suit. In each of these sets of 3 parts of a Sign, the central one will be more pronounced in effect than the lateral parts.

Therefore the 3 Decanates of each of the Signs will be symbolised by a triangle. Thus are yielded twelve

Triangles surrounding the lower heavens, and therefore there will ultimate twelve Crosses surmounting 12 Triangles surrounding the heavens. In other words, the symbol of the G.D. in the Outer, 12 times repeated.

Influence of the 12 Court Cards



Hidden Sun of Tiphareth operating and
rising above the Waters of Space

And the central Rising Sun will represent the hidden influence of Tiphareth in the centre of the Sphere, as will be hereafter explained, rising above the waters of Space (the ethereal expanse of the Sky called by the Egyptians "The Waters of Nu which are the parents of the Gods," The Shoreless Ocean of Space).

But in the Golden Dawn initiation, the Cross surmounting the Triangle is preferably represented by a Calvary Cross of 6 Squares, as still more allied to Tiphareth.

OF THE OPERATION AND RULE OF
THE TREE OF LIFE
IN THE CELESTIAL HEAVENS PROJECTED AS IF IN
A SOLID SPHERE

When the Tree of Life is considered not as being a plane but as a solid figure, and when it is projected in the Sphere, the North Pole of the Sphere will coincide with Kether, and the South Pole with Malkuth.

And as we have before sufficiently learned the Ten Sephiroth are repeated not alone, in each whole figure, but also in the parts therefore, so that every material thing created, will have its own Sephiroth and Paths.

Now as the North Pole corresponds with *Kether*, and the South Pole corresponds with *Malkuth*, the central Pillar of the Sephirotic Tree will form the invisible Axis of the Sphere, the Central point coinciding with Tiphareth. This latter Sephirah together with that of Yesod will be completely hidden from view, so that Tiphareth will be the exact centre of the Sphere.

Also the Sephiroth Chokmah, Binah, Chesed, Geburah, Netsach and Hod will be duplicated. As also the Paths, Aleph, Beth, Gimel, Vau, Cheth, Caph, Mem, Qoph, and Shin, and so many of the others will be even quadrupled. But although Tiphareth and Yesod will be concealed, there will be four especial points where the influence of each will be indicated.

As projected in the before-described Celestial Sphere, *Kether* will govern a Radius of 10° around the North Pole, thus embracing the whole body of the Constellation Draco.

Chokmah will be on the 60° North Latitude; embracing a radius of 10° , the right foot of Hercules; the left arm, hand, and part of head of Boötes. Also on the other side of the Heavens, a radius of 10° including the head and shoulders of Cephus, and the head of Lacerta.

Binah, has a similar radius and is posited on the same parallel of Latitudes, and includes the pole Star

of the Earth, the head of Camelopardelus, the tip of the tail of Draco; also Lyra and left knee of Hercules in the opposite side of the Heavens.

Chesed with a similar radius, and posited in the 30° of North Latitude, will include part of Coma Berenices, of Boötes, and of Virgo, and parts of Andromeda and of Pegasus.

And so with the other Sephiroth of the outer Pillars, each being 30° distant from the line of the Sephiroth above and below it, and having a radius of 10° .

The central line of the Two Pillars of Mercy and Severity will respectively traverse, that of Mercy the 15° of Virgo and 15° of Pisces; that of Severity the 15° of Gemini and the 15° of Sagittarius. The four Yesod points will be on the line of the 60° of South Latitude, and at similar Zodiacal points. From which circumstances the path of Influence or nature of the Sun will be along the line of the Ecliptic, coinciding with Tiphareth, and that of the Moon will be on the 60° of South Latitude answering to the Yesod points on that line.

S. A.'s KEY PLAN OF SEPHIROTH

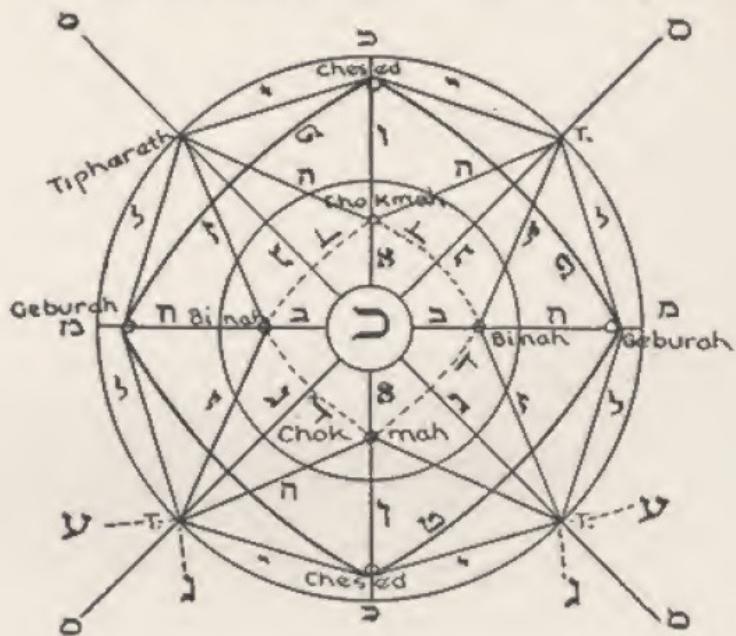


Ecliptic circle of
Tiphereth with
4 points.

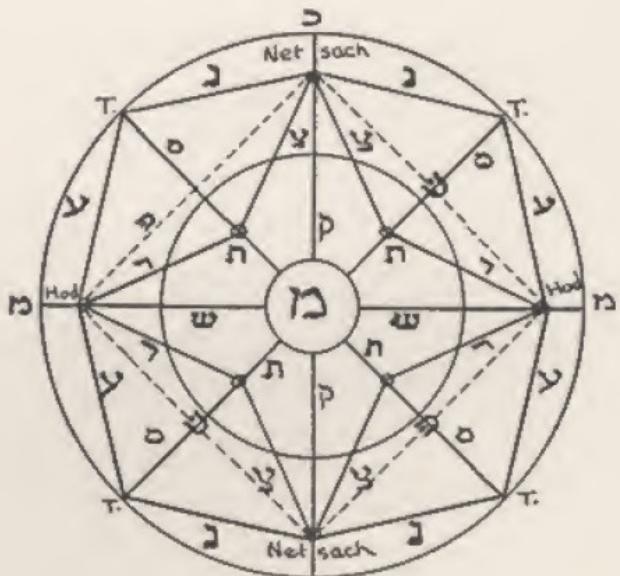


4 points where
Yesod influence
acts.

S. A.'s KEY PLAN OF THE PATHS

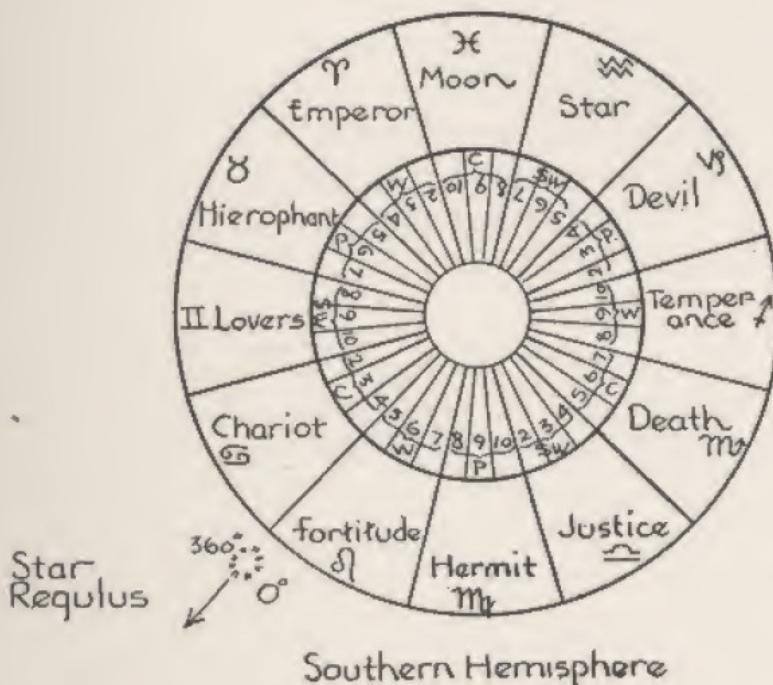
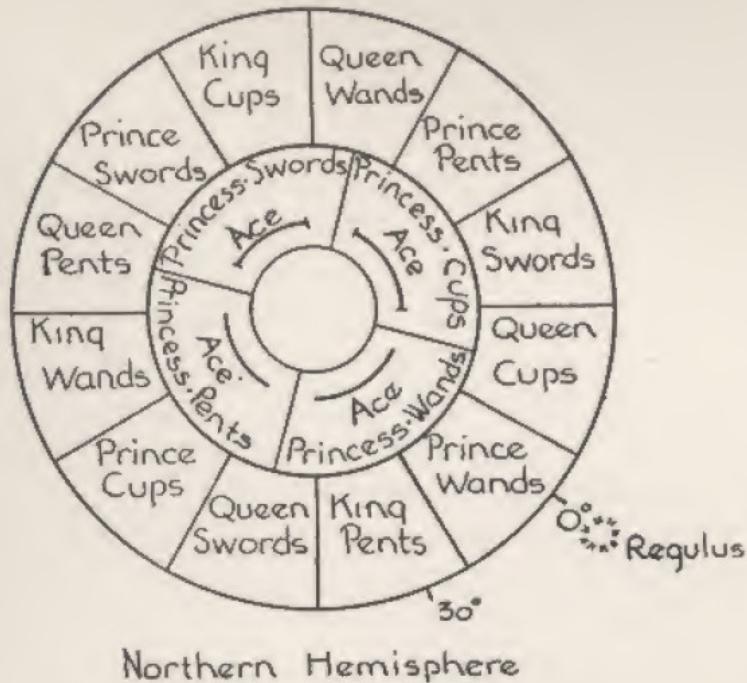


Northern Hemisphere



Southern Hemisphere

S. A.'s KEY PLAN OF THE TAROT



THE LAW OF THE CONVOLUTED
REVOLUTION OF THE FORCES
SYMBOLISED BY THE FOUR ACES ROUND
THE NORTHERN POLE

(Note: Though this is not official to the grade of Zelator Adeptus Minor, nor included within the general Tarot instructions usually issued, it is manifestly written by Greatly Honoured Frater S.R.M.D. Some students consider it a highly important piece of work, claiming that it was part of the study prescribed for the Theoricus Adeptus Minor. Clearly, it requires further teaching thoroughly to be understood, but students who have a good working knowledge of Astrology, as well as an understanding of the theory of the Tattwa tides or currents, will find that this document throws much light on the esoteric system of Astrological divination.—I.R.)

In the Book "T," it is written: "Also the Dragon (i.e. Draco, the constellation at the Northern pole of the Heavens) surroundeth the Pole Kether of the Celestial Heavens." It is further laid down that the Four Aces, (symbolised by the Princesses and Amazons), rule the Celestial Heavens from the Northern Pole of the Zodiac unto the 45th Degree of Latitude North of the Ecliptic, and from the Thrones of the Four Aces which rule in Kether.

And again it is stated that:

The Throne of the Ace of Cups.....The head of Drago
The Throne of the Ace of Swords....Fore part of body
The Throne of the Ace of Pentacles..Hind part of body
The Throne of the Ace of Wands.....Tail of Drago

Regard thou then the form of this Constellation of the Dragon. It is convoluted in the four places answering unto the rule of the Aces.

Head, First convolution.....Ace of Cups
Second convolution.....Ace of Swords
Third convolution.....Ace of Pentacles
Fourth convolution.....Ace of Wands

And this convoluted course will represent the Law of the Aces.

Now in the Four Faces of YHVH, Fire and Water be contrary, and also Earth and Air be contrary. And the throne of the Element will attract and seize, as it were, the Force of that element, so that herein be the Forces of Antipathy and of Sympathy, or what are known chemically as attraction and repulsion.

Recall also the allotment of the Triplicites:

Aries, Leo, Sagittarius = Fire = Wands of the Tarot.
Cancer, Scorpio, Pisces = Water = Cups of the Tarot.
Gemini, Libra, Aquarius = Air = Swords of the Tarot.
Taurus, Virgo, Capricorn = Earth = Pentacles of the Tarot.

Now, the order of the Princesses, and consequently of the Thrones, is formed from right to left thus:

Heh (final)	Vau	Heh	Yod
Princess of Pentacles	Princess of Swords	Princess of Cups	Princess of Wands
Taurus	Aquarius	Scorpio	Leo
Earth	Air	Water	Fire

While that of the Aces is formed from left to right, though their motion is from right to left:

Yod	Heh	Vau	Heh (final)
Ace of Wands	Ace of Cups	Ace of Swords	Ace of Pentacles

This, then will be the order of their movement. Let us first suppose the aces on the following stations:

Station 2	Station 1	Station 12	Station 11
Ace of Wands	Ace of Cups	Ace of Swords	Ace of Pentacles

Now the Station 2 is the Throne of the Ace of Wands, while the movement of the Aces is steadily from right to left in the direction of the numbering of the stations. In the ordinary course the Ace of Wands would pass to Station 3; the Ace of Cups to Station 2; the Ace of Swords to Station 1; the Ace of Pentacles to Station 12.

But the Station 2, being the Throne of the Ace of Wands, attracts and arrests the movement of that Force so that instead of passing into Station 3, it remains on Station 2 until the other Aces have passed over it in turn.

Ace of Wands remains on Station 2,
Ace of Cups passes also on to Station 2,
Ace of Swords passes on to Station 1,
Ace of Pentacles passes on to Station 12.

Again,

Ace of Cups passes to Station 3,
Ace of Wands remains at Station 2,
Ace of Swords passes also on to Station 2,
Ace of Pentacles passes also on to Station 1.

Again,

Ace of Cups passes on to Station 4,
Ace of Swords passes on to Station 3,
Ace of Wands remains at Station 2,
Ace of Pentacles passes also on to Station 2.

Again,

Ace of Cups passes to Station 5,
Ace of Swords passes to Station 4,
Ace of Pentacles passes on to Station 3,
Ace of Wands still remains on Station 2.

But Station 5 is the Throne of the Ace of Cups. Therefore it attracts and arrests that Force, in the same manner that the Throne of the Ace of Wands acted previously in attracting and arresting the Ace of Wands, the result of which has been to make that Force which previously was leading become the last of the Four.

Again,

Ace of Cups remains on Station 5,
Ace of Swords passes also on to Station 5,
Ace of Pentacles passes also on to Station 4,
Ace of Wands, now at last passes into Station 3.

For it has now become the last of the Four, and the Ace of Cups has commenced to act through its Throne, and the Ace of Pentacles, moving to Station 4, a hiatus

would occur in the movement of the Aces, if the Ace of Wands did not move forward to Station 3, and also there is the attraction of the motion of those Aces in front of it. Wherefore all these Forces combining, at length cause it to move forward.

The movement then continues, thus:

The Ace of Swords passes on to Station 6,

The Ace of Cups remains on Station 5,

The Ace of Pentacles passes also on to Station 5,

The Ace of Wands passes also on to Station 4.

Again,

The Ace of Swords passes on to Station 7,

The Ace of Pentacles passes on to Station 6,

The Ace of Cups still remains on Station 5,

The Ace of Wands passes also on to Station 5.

Again,

The Ace of Swords passes on to Station 8, its Throne,

The Ace of Pentacles passes on to Station 7,

The Ace of Wands passes on to Station 6,

The Ace of Cups still remains on Station 5.

Again,

The Ace of Swords remains on Station 8,

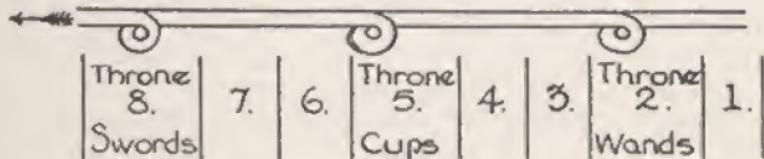
The Ace of Pentacles passes also on to Station 8,

The Ace of Wands passes on to Station 7,

The Ace of Cups now at length passes on to Station 6, and so on.

The movement of the Aces will be very similar to the convolutions of Draco thus:

The Course of the Aces:



And will imply a much more sustained exercise of force through the Thrones than elsewhere. So that the generic effect of the Thrones will be that of the seasons, while the other stations will give the variations thereof

Table showing the Order of the Passage of the 4 Aces,
above the Signs, in the dominion of the Princesses.

	Sign	Throne of	First in Order	Second in Order	Third in Order	Fourth in Order
Moveable	♈		▽	△	▽	△
Fixed	♉	Ace of Pentacles	▽	△	▽	△
Common	♊		△	▽	△	▽
M.	♋		△	▽	△	▽
F.	♌	Ace of Wands	△	▽	△	▽
C.	♍		▽	△	▽	△
M.	♎		▽	△	▽	△
F.	♏	Ace of Cups	▽	△	▽	△
C.	♐		△	▽	△	▽
M.	♑		△	▽	△	▽
F.	♒	Ace of Swords	△	▽	△	▽
C.	♓		▽	△	▽	△

in accordance with their natures and with the order of the movement of the aces in them.

And as Kether acted directly upon Tiphareth which is, as it were, the centre and focus of the Sephiroth when projected in a sphere, so do the Aces act upon the Sun as the centre and focus of the Solar System. So that the Sun, according to his position with regard to the Equinox and the Earth's surface will translate the effect of the seasons, he being the translator of the force of heat thereto, whether the then position of the Equinoctial points coincide with what we call 0° Aries, and 0° Libra (reckoning from Regulus) or not. So that his effect North of the Equator shall produce when just leaving the Equinoctial point, the effect of Aries, whether he be with that constellation actually in the heavens or not.

Conversely also, for the South of the Equator (as in the country of Australia) his quitting the Equinoctial point southward will translate the same effect of Aries.

But this rule shall not for one moment affirm that Aries and Libra are identical in nature. Nor that the Zodiac proper is inoperative. Nor that the nature of the Sun is not modified by the constellation in which he is. But only that the direct effect of the physical impact of his rays falling upon a certain portion of the earth's surface, will be in proportion to the duration of their action, in the excitement they produce in the terrestrial forces.

And now as the Forces symbolized by these Aces, pass in succession over these stations, so will they awake certain terrestrial action according unto the sign of the division of the Zodiac above which they pass in the domain of the Knaves of Princesses, and according unto the nature thereof. Nevertheless, the force roused by the Ace when on its Throne will be of longer duration than at other points.

And hence it is that the Signs of the Zodiac be divided into Fixed or Kerubic, Moveable or changing, and Common or fluctuating, according unto the nature

of the power which can be awakened therein. And again, these will be varied according unto their Elements, for the Elements have a various classification.

NOTE BY S.R.M.D.

I think it is here advisable to transcribe the following from Cornelius Agrippa:

"Of The Four Elements and Their Natural Qualities:

"It is necessary that we should know and understand the nature and quality of the Four Elements, in order to our being perfect in the principles and groundwork of our studies in the Talismanic or Magical Art.

"Therefore, there are four Elements, the original grounds of all corporeal things, viz.: Earth, Air, Fire, and Water, of which elements all inferior bodies are compounded, not by way of being heaped up together, but by transmutation and union; and when they are destroyed, they are resolved into elements.

"But there are none of the sensible elements that are pure. But they are more or less mixed, and apt to be changed the one into the other, even as earth being moistened and dissolved becomes water, but the same being made thick and hard becomes earth again, and being evaporated through heat it passes into air, and that being kindled into fire; and this being extinguished into air again; but being cooled after burning becomes water again, or else stone or sulphur, and this is clearly demonstrated by lightning.

"Now every one of these Elements has two specific qualities: the former whereof it retains as proper to itself; in the other as a mean, it agrees with that which comes directly after it. For Fire is hot and dry; Water cold and moist; and Air hot and moist; and so in this manner, the Elements, according to two contrary qualities are opposite one to the other, as Fire to Water, and Earth to Air.

"Likewise the Elements are contrary one to the other on another account. Two are heavy, as Earth and Water; and the others are light, as Fire and Air. There-

TABLE SHOWING QUALITIES OF ELEMENTS

- △ Heat, dryness, excessive lightness, brilliance, excessive subtlety, motion rapid.
- ▽ Cold, moisture, weight, obscurity, solidity, motion.
- △ Heat, moisture, lightness, slight obscurity, subtlety, excessive motion.
- ▽ Cold, dryness, excessive weight, excessive obscurity, excessive solidity, rest.

TABLE SHOWING THE QUALITIES OF THE ELEMENTS WHEN MIXED IN PAIRS

- △ & ▽ Slight weight, some subtlety, intense and rapid motion.
- △ & △ Great heat, intense lightness, slight brilliance, intense subtlety, intense motion.
- △ & ▽ Great dryness, slight obscurity.
- ▽ & △ Great moisture, intense motion.
- ▽ & ▽ Great cold, intense weight, intense obscurity, intense solidity.
- △ & ▽ Some weight, intense obscurity, little solidity, little motion.

fore the stoics called the former ‘passives,’ but the latter ‘actives.’ And Plato distinguishes them after another manner, and assigns to each of them three qualities, viz.: To the Fire brightness, thinness and motion. To the Earth, darkness, thickness, and quietness. And according to these qualities the Elements of Fire and Earth are contrary. Now the other Elements borrow their qualities from these, so that the Air receives two qualities from the Fire, thinness and motion, and from the Earth one, darkness. In like manner, Water receives two qualities from the Earth, darkness and thickness; and from the Fire one, motion. But Fire is twice as thin as Air, thrice more moveable, and four times lighter. The Air is twice more bright, thrice more thin, and four times more moveable than Water. Therefore, as Fire is to Air, so is Air to Water, and Water to Earth. And again, as the Earth is to the Water, so is Water to Air, and Air to Fire. And this is the root and foundation of all bodies, natures, and wonderful works. And he who can know and thoroughly understand these qualities of the Elements and their mixtures shall bring to pass wonderful and astonishing things in Magic.

“Now each of these Elements has a threefold consideration, so that the number of four may make up the number of twelve; and by passing by the number of seven into ten, there may be a progress to the Supreme Unity upon which all virtue and wonderful things do depend. *Of the first Order*, are the pure Elements, which are neither compounded, changed, nor mixed, but are incorruptible and not of which but *through* which the virtues of all natural things are brought forth to act. No man is fully able to declare their Virtues, because they can do all things upon all things. He who remains ignorant of these, shall never be able to bring to pass any wonderful matter.

“*Of the second order* are Elements that are compounded, changeable and impure, yet such as may, by art, be reduced to their pure simplicity, whose virtue, when they are thus reduced, doth above all things,

perfect all occult and common operations of Nature; and these are the foundations of the whole of natural Magic.

"Of the *third Order* are those elements which originally and of themselves are not elements, but are twice compounded, various, and changeable unto another. These are the infallible medium, and are called the Middle Nature, or *Soul of the Middle Nature*; very few there are that understand the deep mysteries thereof. In them is, by means of certain numbers, degrees and orders, the perfection of every effect in what thing soever, whether *natural*, celestial, or *super-celestial*. They are full of wonders and mysteries, and are operative in Magic, natural or divine. For, from these, through them, proceeds the binding, loosing, and transmutation of all things—the knowledge and foretelling of things to come, also the expelling of evil and the gaining of Good Spirits. Let no one, therefore, without these three sorts of Elements, and the true knowledge thereof, be confident that he can work anything in the occult science of Magic and Nature.

"But whosoever shall know how to reduce those of one order into another, impure into pure, compounded into simple, and shall understand distinctly the *nature*, *virtue*, and *power* of them, into number, degrees and order, without dividing the substance, he shall easily attain to the knowledge and perfect operation of all natural things, and celestial secrets likewise; and this is the perfection of the Qabalah, which teaches all these before mentioned; and by a perfect knowledge thereof, we perform many rare and wonderful experiments. In the original and exemplary world all things are all in all. So also in this corporeal world. And the elements are not only in these inferior things; but are in the Heavens, in stars, in devils, in angels, and likewise in God Himself, the maker and original example of all things.

"Now it must be understood that in these inferior bodies the elements are gross and corruptible, but in

the heavens they are, with their natures and virtues, after a celestial and more excellent manner than in sublunary things. For the firmness of the celestial earth is there without the grossness of water, and the agility of Air without exceeding its bounds. The heat of fire without burning, only shining, giving light and life to all things by its celestial heat."

End of transcription.

Now the successive effect of the passage of the Aces over the Stations above the place of a Sign in the excitement of the Forces of that Sign may be readily calculated by the tables of the qualities of the elements simple and mixed, always being careful to take also into account the effect of the Throne upon the Season as well, and the nature of the Sign.

It is said that Kether is in Malkuth, and again, that Malkuth is in Kether but after another manner.

For downwards through the Four Worlds the Malkuth of the less material will be linked unto the Kether of the more material. From the Synthesis of the Ten coruscations of the AOUR (Light) proceedeth the influence unto EHEIEH, the Kether of Atziluth. And the connecting thread of the AIN SOPH is extended through the worlds of the Ten Sephiroth and is in every direction. As the Ten Sephiroth operate in each Sephiroth, so will there be a KETHER in every MALKUTH, and Malkuth in every Kether. Thus:

ADONAI MELEKH will be the MALKUTH of
ATZILUTH,

METATRON will be the KETHER of BRIAH.

SANDALPHON

METRATON will be the MALKUTH of
NEPHESCH ha- BRIAH.

MESSIAH

CHAIOTH ha QADESH will be the KETHER of
YETZIRAH.

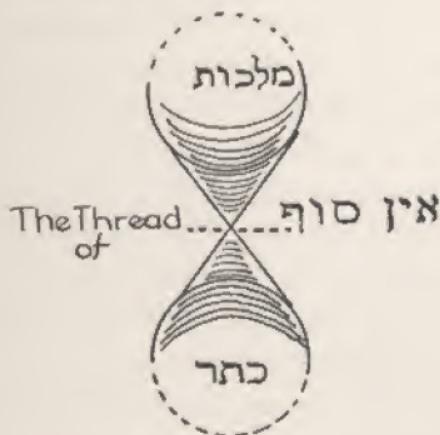
ASCHIM will be the MALKUTH of YETZIRAH.

RASHITH ha GILGALIM, the KETHER of ASSIAH.

CHOLEM YESODOOTH, the MALKUTH of ASSIAH.

THAUMIEL, the KETHER of the QLIPPOTH.

The symbol of the connection between MALKUTH of YETSIRAH and KETHER of ASSIAH will be of a form somewhat resembling that of an hour glass. The thread of the AIN SOPH before alluded to, traversing the centre thereof, and forming the AIN SOPH connection between the Worlds:



So that the symbol of the connection between the two planes is this. And also the modus operandi of the translation of force from one plane into another is in this, and hence doth the title of the Sphere of Kether of Assiah signify the commencement of a whirling motion.

Now also, in the diagram of Minutum Mundum, there be four colours attributed unto Malkuth. Citrine, russet, olive, and black. And if we consider them as in a vertical sphere, we shall find citrine uppermost and horizontal, russet and olive midmost and vertical, black lowermost and horizontal.

And again, these four represent in a manner the operation of the four elements in Malkuth; for example:

Citrine—Air of Earth
Olive—Water of Earth

Russet—Fire of Earth
Black—Earth of Earth

From the diagram of the hour glass symbol it will be manifest then that MALKUTH of YETZIRAH will be the transmitter of the Yetsiratic forces unto KETHER of ASSIAH, and that the latter will be the recipient thereof, and that the Hour-glass symbol or double cone, will be the translator from the one plane unto the other. Here, therefore, let us consider the Yetsiratic nomenclature of the *Tenth Path* answering unto Malkuth, and of the *First Path* answering unto Kether.

The Tenth Path: It is called the Resplendent Intelligence and it is so-called because it is exalted above every head, and sitteth on the Throne of Binah, and it illuminateth the splendour of all the Lights, and it causeth the current of Influence to flow from the Prince of Countenances, i.e. Metatron.

The First Path: It is called the Wonderful or Hidden Intelligence (The Highest Crown) for it is the Light to cause to understand the Primordial without commencement, and it is the Primal Glory, for nothing created is worthy to follow out its essence.

Whence it is plain that MALKUTH is, as it were, the collector together and synthesis of all the forces in its plane or world. While KETHER being superior unto all else in its plane or world, will be the recipient and arranger of the forces from the plane beyond, so as to distribute them unto its subordinate Sephiroth in a duly ordered manner.

And therefore any force of the multitudinous and innumerable forces in Malkuth may act through the upper cone of the hourglass symbol, and by means of the lower one translate its operation into KETHER below, but its mode of transmission will be through the cones by the thread of the Ain Soph, or of the Unformulated.

So that in the transmission of force between two worlds the Formulate must first become Unformulate, ere it can reformulate in new conditions. For it must be

plain that a force *formulated* in one world, if translated into another will be *unformulated*, according to the laws of a plane different in nature. Even as water in its fluid state will be subject to different laws to those governing it when in the conditions of either ice or steam.

And as before said, there being in the Minutum Mundum diagram four chief elemental divisions of the Sephira MALKUTH, each of these will have its correlative formula of transmission unto the succeeding Kether. Hence also in the Order Tarot teaching is there the Dominion of the four Knaves or Princesses of the Tarot pack around the North Pole. Why then is it that it is the Four Amazons or Knaves, answering unto the final Heh of YHVH, that are here placed, rather than the Four Kings, Queens or Princes, or one of each nature?

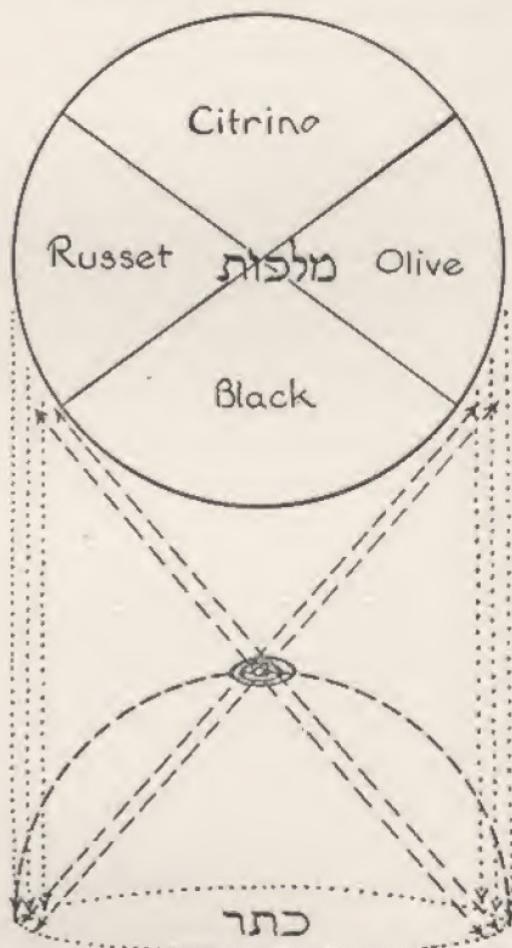
We are taught that these are the Vice Regents of the Name in the Four Worlds, and that they are thus attributed among the Sephiroth.

Yod	Heh	Vau	Heh (final)
Chokmah	Binah	Tiphareth	Malkuth
King	Queen	Prince	Princess

Now as Kether of Assiah is to *receive* from Malkuth of Yetzirah, it is necessary that in and about Kether there should be a force which partaketh of the *nature* of Malkuth, though more subtle and refined in nature. And therefore is it that the final Heh, or Princess force, have their dominion placed about Kether. They are so placed that they may attract from the Malkuth of the Higher and form the basis of action for the Aces. So that a refined matter may attract its like, and the spiritual forces may not lose themselves in the void, to produce but a mistaken and whirling destruction for want of a settled basis. And herein is the mutual formula in all things, of a *spirit* and of a *body*, seeing that each supplies unto each that wherein the other is lacking, yet herein also must there be a certain con-

dition, otherwise the harmony will not be perfect. For unless the *body* be refined in nature, it will hinder the action of a *spirit* cognate unto it. And unless the *spirit* be willing to ally itself unto the body, the latter will

Diagram showing the convoluted transmission of
the 4 forces from Malkuth to Kether



Dotted lines show the natural lines at transmission of the Forces, were both Sephiroth in the same World. Lines of dashes show the mode in which these lines are caught and convoluted by the Hour-Glass symbol

be injured thereby and each will mutually react on the other.

Therefore, also, let the Adeptus Minor understand that there may be fault of the *spirit* as well as of the

body, and that there is little difference between the material and sensuous person, and the envious, malicious and self-righteous person—save that from their being more subtle and less evident, the sins of the latter are more insidious than those of the former, though both are alike evil. But it is as necessary to govern the Spirit as to refine the body, and of what use is it to weaken the body by abstinence, if at the same time uncharitableness and spiritual pride are encouraged! It is simply translating one sin into another.

And therefore are the final Heh forces so necessary in Kether, as it is said in the Tenth Path of the Sepher Yetzirah: "It is so called because it is exalted above every head, and sitteth on the Throne of Binah." Now, in the Tree, the two Sephiroth, Chokmah and Binah, are referred unto the Briatic World which is also called the Throne or vehicle, that is of the Atzilutic World unto which latter Kether is referred on the Tree. And referring unto the dominions of the Four Princesses, thou shalt find that in the sphere they include Chokmah and Binah as well as Kether.

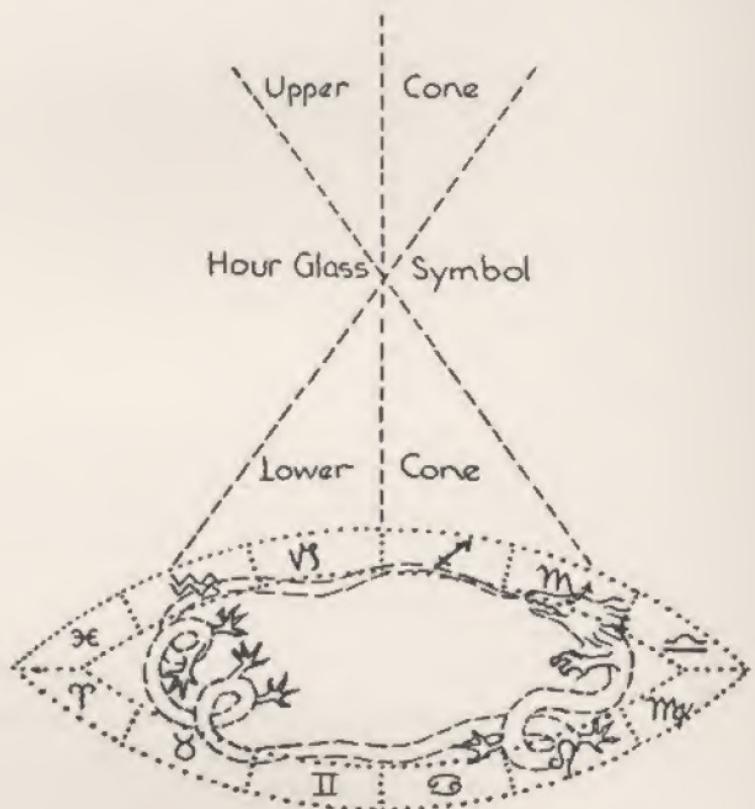
Now there will be, not one, but four formulae of the application of the Four Forces of Malkuth, unto the revolution of the Aces in Kether, and these acting not singly but simultaneously and with a different degree of force.

Were Malkuth or Kether in the same plane or world the transmission of these forces from the one unto the other would proceed *more or less in direct lines*. In this case, *seeing that Malkuth and Kether be in different planes or worlds*, the lines of transmission of these forces are caught up and whirled about by the *upper cone* of the hour glass symbol into the *vortex* where through passeth the thread of the *unformulated*, i.e. the Ain Soph. Thence they are projected in a whirling convolution (yet according unto their nature) through the lower cone of the hourglass symbol unto Kether.

Whence it resulteth that these formulae are of the nature of the Dragon, that is to say, moving in con-

volutions, and hence they are called the *Dragon or Serpent Formulae*.

Now imagining MALKUTH of Yetzirah to be in a vertical position above Kether of Assiah, it will be plain that the whole of the black part of Malkuth will be towards Kether, but only a portion of the russet and olive parts, and that the citrine parts will be entirely removed and on the further side. Wherefore the natural operation of these four forces towards Kether will be: black, rather horizontal than vertical, and act-



DIRECT OR CREEPING FORMULA

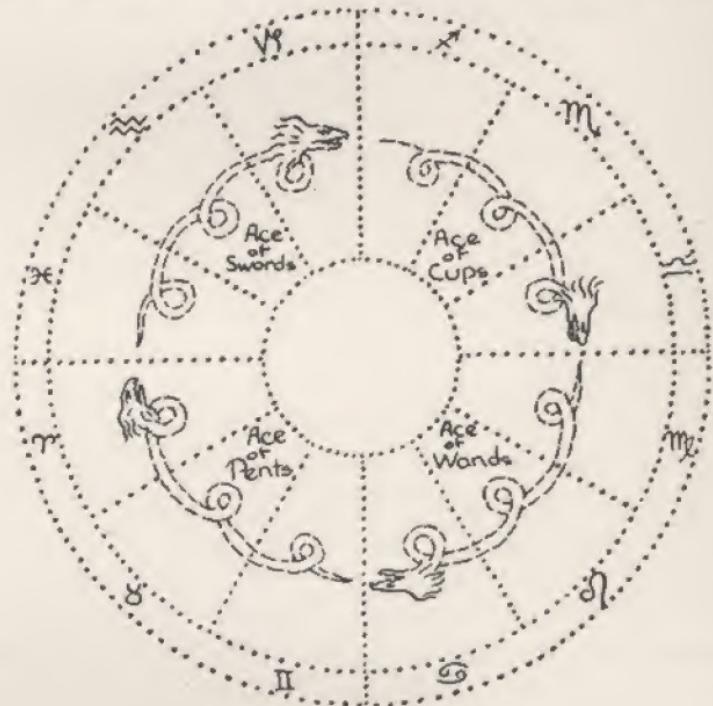
ing fully. Citrine rather horizontal than vertical but acting at the edge of the circumference of Kether, and slightly rather than strongly. Russet and olive rather vertical than horizontal, and acting moderately. Now these four formulae will imply four simultaneous

movements in the revolution of the forces symbolised by the four aces round the Northern Pole.

The *first* and *most forcible* in its immediate action will be that answering unto the Earth of Malkuth of Yetzirah, transmitting unto Kether of Assiah, and following the convolutions of the Constellation Draco. It is called the *Direct* or *Creeping Formula* and for this reason the Dragon may be wingless and footed as regards its symbolic representation. This formula has been thoroughly explained in the beginning of this section on the revolution of the Aces. In the expressions Earth of Malkuth, etc., it should be remembered that these do not imply pure but mixed elemental natures, seeing that Malkuth receiveth the ultimate effect of all the forces in the Tree of Life, even as the colours which be attributed thereto be not primaries, but tertiaries. Therefore each element in Malkuth will be counterchanged with others, even as the Kerubim in the Kerubim in the Vision of Ezekiel have each, not one but four heads and counterchanged.

The *second* and *least forcible* in its immediate action will be the Dragon formula answering unto the Air of Malkuth of Yetsirah, transmitting unto Kether of Assiah, and following the convolutions of four serpents upon the four triplicities of the elements in the Zodiac or more properly speaking, upon the stations in the Dominions of the Princesses above them. (Now also the Throne in each Dominion is marked in the Book T as embracing more than a third of each dominion, because of the enduring effect of its force.) This formula is also called the *looped* or *Flying Formula*, and hence the serpents may be represented footless, but winged. Its action is more round the circumference at its edge, than that of the other formulae. This formula of operations will be readily understood on reference to the diagram thereof, but more especially from the four diagrams showing the change of order and course of the aces. In this formula the heads of the four serpents will be above the four cardinal signs.

The *Third Dragon Formula*, moderately forcible in its immediate action, is that answering unto the Fire of Malkut hof Yetzirah, transmitting unto Kether of Assiah, and following the law of the attraction and repulsion of the elements of the triplicities of the Zodiac. This is also called the *Leaping or Darting Formula*, and its serpents may be represented both footed and winged—footed to represent the attraction of the elements, winged to represent the repulsion by the contrary elements. This formula is more vertical in action, while the preceding two are more horizontal



LOOPEd OR FLYING FORMULA

as before shown. This formula will be readily understood from the four diagrams thereof and also from those showing the change of order in the course of the Aces. As before the heads of the serpents rest upon the Stations above the Cardinal Signs.

The explanation of the course of one of the four serpents will be sufficient to explain the whole. Let us

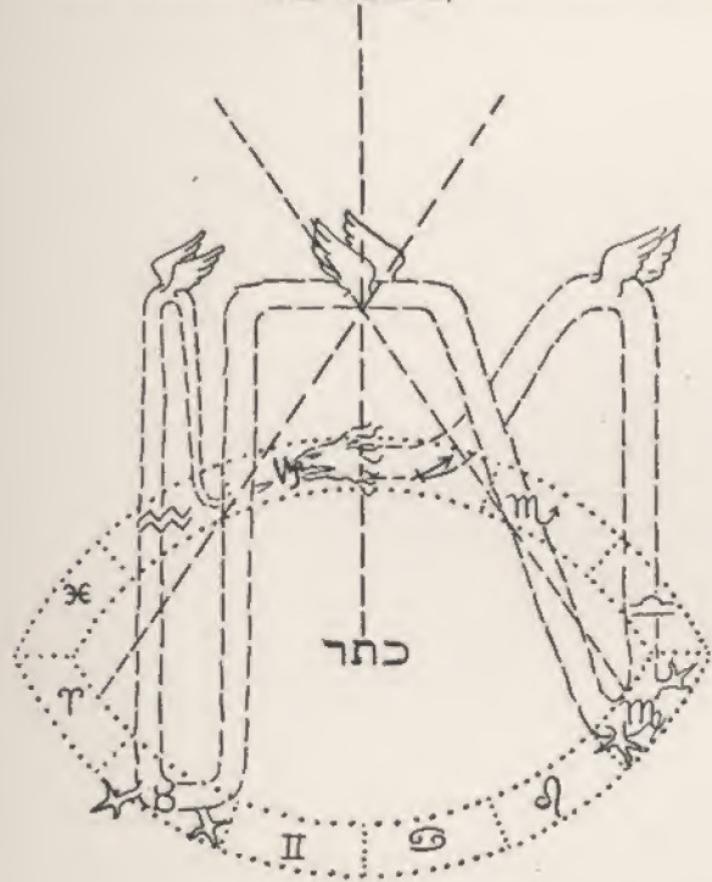
take that of Fire:

Fire is strongly attracted by the Station above
Fire,

Fire is strongly repelled by the Station above
Water,

Fire is slightly attracted by the Station above Air,
Fire is slightly repelled by the Station above Earth.

(The attraction and repulsion of the Serpent of the
Earth Triinity only, is shown in this diagram to
avoid confusion.)



LEAPING FORMULA

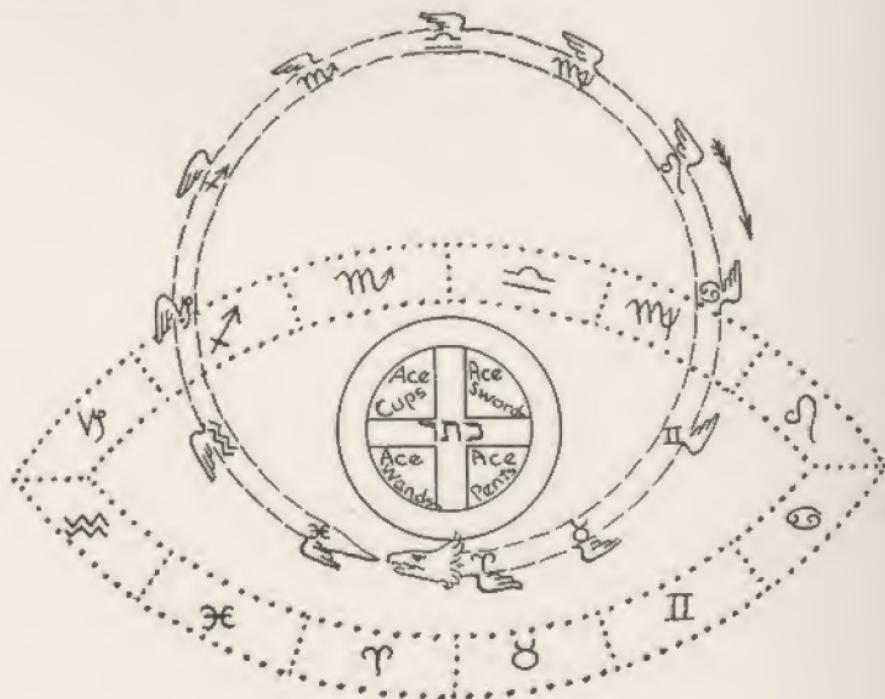
The Head rests on the Station above Aries.

The Serpent is repelled into the lower Cone by
Pisces,

The Serpent is slightly attracted by Aquarius,
The Serpent is slightly attracted by Capricorn,

The Serpent is strongly attracted by Sagittarius,
The Serpent is strongly repelled by Scorpio,
The Serpent is slightly attracted by Libra,
The Serpent is slightly attracted by Virgo,
The Serpent is strongly attracted by Leo,
The Serpent is strongly repelled by Cancer,
The Serpent is slightly attracted by Gemini and
Taurus.

The tail is strongly attracted by Aries, where it is united with the head again. (The course of the Four Serpents is shown in four different diagrams to avoid confusion.)



REVOLVING OR FLOWING FORMULA

The fourth Dragon Formula and moderately forcible, is that answering unto the Water of MALKUTH of Yetsirah, transmitting into the Kether of Assiah, and following the Law of the Zodiacal succession of the Signs in gradual Order. This is also called the *Revolving or Flowing Formula*, and its serpent may be represented neither winged nor footed, but with fins to

symbolise its flowing movement. This formula will be more vertical in action, and can be readily understood from the diagram thereof, and from those showing the change of order in the course of the Aces.

This formula may be best symbolically represented by the four Aces revolving as in a smaller wheel upon a great circle whose body is composed of the powers of the twelve Signs, so that this latter in its turn revolves upon the stations above the Zodiac. The effect of the revolution of the Wheel of the Aces will be to excite by the Ace of Wands the Fiery Signs, by the Ace of Cups the Watery Signs, by the Ace of Swords the Airy Signs, and by the Ace of Pentacles the Earthy Signs. Yet through the forces of the revolution of the Serpent as well, the forces of the Aces will be in their turn modified by the zodiacal natures in the body of the Serpent.

And as before said the action of these formulae will be simultaneous though differing in degree, and of them all that first explained which followeth the convolutions of the Constellation Draco is the strongest in operation. And it is to be noted that in two of these formulae, the heads of the Serpents are with the Order of the Signs, and in the other two against the natural order of succession of them in the Zodiac.

Also the action of the Spirit of Malkuth of Yetsirah transmitting unto Kether of Assiah will equal that of continued vibratory rays, acting from the centre to the circumference, and thus bringing into action the force from the "Thread of the Unformulate" MEZLA.

Recall that which is written in the Chapter of the Chariot—(Ezekiel, i. 45.)

"And I beheld, and lo! a tempestuous whirlwind came out from the North, a mighty cloud, and a fire violently whirling upon itself, and a splendour revolving upon itself, and from the midmost as an eye of brightness from the midst of the fire. And from the midmost the forms of the Four Chaioth."

BOOK NINE

THE
ANGELIC
TABLETS

INTRODUCTION

TO THE

ENOCHIAN SYSTEM

By FRATRE AD MAJOREM ADONAI GLORIAM

To the First Order of the Golden Dawn little was said of the Angelic Tablets or Watch Towers. They were mentioned in the Grade Rituals but their subject matter did not enter into the Knowledge Lectures directly. But the detailed study of the Tablets and the method of using them with the Enochian invocations for skrying in the Spirit-Vision formed a definite part of the course of work prescribed for the Adeptus Minor of the R.R. et A.C., though I have never met anybody who had done it with any degree of thoroughness.

There was a considerable mass of detailed and highly complex instruction on this subject, contained in a number of documents. There are in my possession manuscripts totalling at least 70,000 words, besides some large charts, diagrams and coloured boards. Therefore it has been found necessary to provide a paper which attempts to cover the whole ground in logical sequence giving quotations where necessary from the original documents of G.H. Frater D.D.C.F. This probably will be of more general use than reproducing the whole rather disconnected mass of Enochian literature, which in many cases is simply a development of the fundamentals, and thus can be worked up by each individual reader who studies this book.

At the outset, let it be said that a good deal of systematic study will be required to appreciate the value and subtle significance of this system. It is one of the most amazing magical schemes that I have ever encountered, since it provides a thorough-going and comprehensive synthesis of the entire magical system of the Golden Dawn. Every important item of knowledge and practice found itself incorporated within the scope of these Angelic Tablets! Every worth-while technical form of Magical procedure and all branches of ritualistic work find themselves represented in a single noble system.

Therefore, because it is a synthetic amalgamation of all the Order Work, the student will find it necessary and imperative to have made himself thoroughly familiar with all the other items of knowledge taught by the Golden Dawn. He must know his Tarot and Geomantic attributions so well that the names, symbols and ideas are all at his finger tips—this, naturally, in addition to the basic knowledge items of the Hebrew Alphabet, Tree of Life, and the Qabalah generally. The formulae of practical Magic derived from the Z documents, dealing with the symbolism of the Candidate, the Temple, and the Ceremony of the Neophyte Grade, will require to be not only memorised and known, but understood. The student will need to be perfectly acquainted with the Pentagram and Hexagram Rituals, the formulae of the Consecration Ceremonies, the general art of invocation, and formulating Telesmatic images, and drawing Sigils. The Tablets are excellent instances of Talismans and Flashing Tablets.

D. D. C. F. says in his *Notanda* to the Book of the Concourse of the Forces, that “the tablets of Enoch require in truth many years of study, and will repay such an expenditure of time and energy. The knowledge embodied in this manuscript is very superficial and elementary, and entirely fails to do justice to the Enochian scheme. You must take it as only a feeble attempt to provide what is seen at first glance, by the

intellect, and as having no relation to the world of Spiritual truth which the Tablets enshrine and which a high Adept can make them give out."

Very little is known about the origin of these Tablets and the invocations that accompany their use. Practically nothing was said in the Order which explained this matter, though in the *Adeptus Minor Ritual* it is said that Christian Rosenkreutz and his immediate colleagues, whose supposed date is *circa* 1400 A.D., transcribed some "of the magical language, which is that of the Elemental Tablets." So far as we are able to make out, however, the System originated by means of the ceremonial skrying of Dr. John Dee and Sir Edward Kelly towards the close of the 16th century. The original diaries of Dr. John Dee, recording the development of the system, may be found in Sloane Manuscripts 3189-3191 in the British Museum. But this stands out very clearly, that in these diaries is a rudimentary scheme which bears only the most distant relation to the extraordinarily developed system in use by the Order. Whoever was responsible for the Order scheme of the Angelic Tablets—whether it was Mathers and Westcott or the German Rosicrucian Adepts from whom the former are supposed to have obtained their knowledge—was possessed of an ingenuity and an understanding of Magic such as never was in the possession either of Dee or Kelly.

Some of the Order clairvoyants have claimed that Dee and Kelly in some way obtained access to the construction of the Enochian system whilst they were in Central Europe. It is claimed that numerous Rosicrucian centres existed in Germany, Austria, and Bohemia, and both Dee and Kelly were received therein. Whilst this may be a plausible theory, there is not the least vestige of objective evidence for this assumption. Still others have believed that it represents a revival of certain species of Atlantean Magic, though those who press this theory do not explain the Dee

diaries, nor his account of the method he and Edward Kelly employed to acquire the roots of this system.

Roughly, the facts which are concerned with the origins of the system are these. Over one hundred large squares filled with letters were obtained by Dee and Kelly in a manner which we cannot quite determine. When working, Dee, for example, would have before him on a writing table one or more of these Tables, as a rule 49" x 49", some full while others were lettered only on alternate squares. Then Sir Edward Kelly would sit down at what they called the Holy Table on which were various magical pentacles, and which also rested on wax seals. On this Table was a large Crystal or Shewstone, in which, after a while, he reported to see an Angel who would point with a wand to letters on certain charts in succession. Kelly would thereupon report to Dee that the Angel pointed, for example, to column 4, rank 29, of one of the many charts, and so on, apparently not mentioning the letter, which Dee would then find on the table before him, and write it down. When the Angel had finished his instruction, the message—when it concerned certain of the major invocations or Calls—was rewritten backwards. It had been dictated the wrong way round by the Angel since it was considered too dangerous to communicate in a straightforward manner, each word being so powerful a conjuration that its direct pronunciation or dictation would have evoked powers and forces not desired at that moment.

Regardless of their origin, these Tablets and the whole Enochian system do represent realities of the inner planes. Their value is undoubted, as only a little study and application prove. Whilst it may seem, at first sight, that their governance is solely in the world of the elementals, that is the Astral plane, there is much to indicate that they extend to planes which are spiritual and divine in nature. In any event the magical conception of the Elements is rather different from that which obtains in most so-called occult philosophies.

Perhaps a word or two of caution might be added. Undoubtedly prudence is required in this matter. It is a very powerful system, and if used carelessly and indiscriminately will bring about disaster and spiritual disintegration. The warnings given in connection with the Invocations are not to be regarded as conventions or as platitudinous moralisings. They represent a knowledge of true facts, and the student will do well to take cognisance thereof. Let him study the theory first of all, so that he has a thorough knowledge of the construction of the squares and pyramids. This must be so ingrained within his mind, that a glance at the Tablets will automatically start an associative current which will bring up without delay the attributions of any given letter or square which strikes the eye. Only when this has been accomplished, dare he venture to the actual use of the Pyramids with the God-forms, or to the employment of the Invocations in ceremonial.

At this juncture, also, let me record one or two facts about the Angelic language in which the invocations are couched. The Outer Order rituals state, when the Tablets are pointed out in the Temple to the Candidate, that they are written "in what our tradition calls the Angelic Secret Language." The Tablets in use in the Temples, as well as those reproduced herein, are lettered in English. These, however, are a translation or, more accurately, a transliteration of characters belonging to the Enochian Alphabet. These letters will be found reproduced on a later page. It is said that these Letters are not simple in character, but partake of the nature of Sigils. In the section on Talismans, it will have been noticed that certain Geomantic emblems and Astrological symbols are referred to these letters.

This Angelic Secret language, whatever its origin, is a true language. It has, quite clearly, a syntax and grammar of its own, and the invocations in that language are not mere strings of words, but sentences which can be translated, not simply transliterated into English. For instance, the Invocation of the three

Archangels ruling over the Spirit Tablet, employed in the opening of the Portal Grade reads: "Ol Sonuf Vaorsagi Goho Iada Balata. Lexarph, Comanan, Tabitom. Zodakara, eka; zodakare od zodamran. Odo kikle qaa, piape piaomoel od vaoan." This, translated, means "I will reign over you, saith the God of Justice. Lexarph, Comanan, Tabitom, move, therefore. Show yourselves forth and appear. Declare unto us the mysteries of your creation, the balance of righteousness and truth."

In a First Order side-lecture issued to newly-initiated Zelatores by G. H. Fratre Sub Spe, there is this note on the Enochian system and language which might be worth reproducing:

"One more point is shown you in this first part of the 1 = 10 Grade, and that is the Great Terrestrial Watch-Tower or Tablet of the North. At present it will probably be to all of you who are here present, with the exception of those who have passed into the Second Order, an absolute sea of mystery. It appears a curious arrangement of squares and letters in different colours, and perhaps you may wonder to see English and not Hebrew letters upon it, seeing that it is one of the most ancient symbols in the world. I may tell you, without betraying any knowledge which is beyond you, that these letters are transliterated for convenience. I do not think there is any one present, except myself, who could read the original language in which they are written. But I may tell you that it is a great curiosity merely from the linguistic point of view, because that language and those characters in which it is written, are a perfect language which can be translated, and yet there is no record, so far as I am aware that that language was ever spoken, or those characters were ever used by mortal man. Now that Müller and other great philologists have said that it is impossible that any human being should invent a language, here is a language which has existed for as far back as we are able to trace. We find traces of it on rock-cut pillars and on

temples, apparently as old as the world. We find traces of it in the sacred and secret mysteries of some of the oldest religions in the world, but we find no trace of it ever having been used as a living language, and we hold the tradition that it is the Angelic secret language. Only one instance of this I may perhaps be allowed to give. The high priest of Jupiter in the earliest days of Rome was called *Flamen Dialis*, and you will find that the most learned are utterly ignorant as to whence came the word *Dialis*. They will tell you that it is ancient Etruscan, but beyond that they can tell you nothing. It is not the genitive of any known nominative. On that Tablet (Earth) you will see that the second of the Three Holy Secret Names of God is *Dial*."

Although no philologist, and without the least scientific knowledge of comparative languages, yet I have found the study of this Angelical or Enochian language an absorbing interest. Going through the invocations with the intention of compiling a dictionary of the extant words has convinced me personally that we have here fragmentary pieces of a very ancient tongue—a language which is far older even than the Sanskrit. It must have been a living tongue at one time, though many thousands of years ago, and it may therefore be claimed for Enochian that the fragments we do have are in the oldest language of which we have any knowledge. In short, though as pure speculation, it is believed that the language in which these invocations are written are remnants of the tongue of the age-old Atlanteans. True, there are no means for the time being of proving this speculation, or of bringing forward the least convincing item of corroboration other than that it is an instinctive or intuitive conviction. In the quotation rendered above, Fratre Sub Spe does give one example of an Enochian word appearing in antiquity, and this to some may prove suggestive. If only we knew it, there probably are hordes of words similar to the case quoted, and these may come to light when expert attention is given to the subject.

Since writing the above, another instance of an Enochian word has come to my attention. Reading Charles Johnson's translation of, and Theosophical commentary upon, the great Upanishads of India, I find reference to a certain character of legend, Uma Haimavati. The Kena Upanishad speaks of her as the daughter of the Snowy Mountain, and she is, interprets Mr. Johnson, a symbol of the hidden Wisdom personified as the child of the Himalaya who reveals the Eternal. And Charles Johnson then proceeds, "Curiously, while the inner significance of the name of this woman greatly radiant is lost in Sanskrit, *it must have been clear in the older tongue which lies behind Sanskrit*; for it remains in the group of younger Aryan tongues called Slavonic. Here, the root *Um* is the common word for intelligence."

The italics marked in Johnson's commentary are mine. This point must strongly be indicated, for the significance of that word Um is retained, not alone in the Slavonic as shown by Mr. Johnson, but also in the Enochian or Angelical language. For example, in the Second Enochian Key, used to invoke the Angels of the Spirit Tablet, and in the Sixteenth Key we find the word "OM" translated by "Understand." (Let me remark here too, that the translation of the words in the Enochian invocations came from the same occult or angelic source as the invocations themselves, and were not made by either Dee or Kelly.) Again, in the Fifteenth Key, we find the English version of the Call "O thou . . . who knowest" as equivalent to "Ils . . . ds omax." While in the Call of the Thirty Aethers, "Oma" is rendered as "understanding." Thus there is every indication to believe that if there was a language "which lies behind Sanskrit" as supposed by Mr. Charles Johnson and of course by many others, which according to the philosophy of the Ancient Wisdom is that of Atlantis, then the Enochian or Angelical language bears several strong points of resemblance to it.

Yet, the puzzle is this. Prior to the previously de-

scribed ceremonial skrying of Dr. Dee and Sir Edward Kelly towards the close of the 16th century there is absolutely no trace of any part of the Enochian magical system or Angelical language in Europe. There are innumerable ancient and mediaeval records of so-called "barbarous names of evocation," many of them being assembled apparently in sentences and runes, etc. But none of these latter have the coherence which the Enochian language *does* have, nor do they betray traces of grammar and syntax which are clearly indicated in the Angelical Keys. In some incomprehensible manner, this pair of psychics must have stumbled on a thread which unfolded, perhaps from their own subconscious memory of former lives, parts of this strange tongue of a by-gone age. Stumbled, I use advisedly, for a close perusal of their diaries both published and unpublished reveals nothing to indicate that Dee or Kelly had anything but the remotest idea of what it was that they were recording so carefully. The way they have recorded the invocations, as shown in Sloane mss 3191 in the British Museum, indicates they had never studied its intricacies or grammar, and thus many words became jumbled and joined together. Only a little study of the Calls is necessary to reveal their mistakes, and to restore what is clearly the original arrangement of words. For instance, the word "L" or "EL" meaning "The first" or "One" is invariably joined on to the succeeding word in the Dee version; there is no necessity for this.

It is clear that the Angelical language was not in the possession of a possessive case, and thus we find several instances of the English translation, where the possessive case is used, not tallying exactly with the Enochian. We find "Lonshi Tox" translated by "His Power" when strictly it ought to be, if the words are literally to be translated "The power of him." And "Elzap Tilb" is rendered "Her course" instead of "The course of her." I mention this simply to show that the language is a real one, and not a mere jumble of unmeaning words to

which an arbitrary translation was given. With the publication of the invocations here, I hope that serious experienced philologists will devote some attention to this matter so that we can thrash out once and for all, on the objective plane, the true nature of the language and the vertical source of its origins.

It is said in the ^⑤ = ^⑥ Ritual that some of the only Fratres of the Order compiled a dictionary of this language. At any rate, such is not in existence now, though the writer, using the Angelical Calls, has compiled a dictionary of the extant Enochian words. Unfortunately, it is not possible to include this dictionary with the present account of Order Teaching.

Incidentally, for practical purposes, the language is pronounced by taking each letter separately, whenever a lack of vowels renders it necessary. But, with a little practice, the pronunciation will come instinctively when the student wants it. "Z" is always pronounced "Zod" with a long "o."

My last word is an insistence upon the necessity for a thorough grasp of the preliminary part. It should be read again and again, so that the student actually absorbs the material, rather than learns it by a feat of memory or conscious intellection. It may take some months this way, but once it has made it a part of his mode of thinking, so that it has been assimilated into the very structure of his brain, the real significance and meaning of the system will begin to dawn on him.

I. REGARDIE

THE FIRST WATCH-TOWER
 OR THE
 GREAT EASTERN QUADRANGLE OF AIR

r	Z	i	l	a	f	A	y _u	t	l _i	p	a
a	r	d	Z	a	i	d	p	a	L	a	m
C	z	o	n	s	a	r	o	Y _v	a	u	b
T	o	i	T	t	^z _x	o	P	a	c	c	C
S	i	g	a	s	o	ⁿ _m	r	b	z	n	h
f	m	o	n	d	a	T	d	i	a	r	l _i
o	r	o	i	b	a	h	a	o	z	p	i
t _c	N	a	b	r _a	V	i	x	g	a	^s _z	d
O	i	i	i	t	T	p	a	l	O	a	i
A	b	a	m	o	o	o	a	C _u _v	c	a	a
N	a	o	c	O	T	t	n	p	r	^u _a	T
o	c	a	n	m	a	g	o	t	r	o	i
S	h	i	a	l	r	a	p	m	z	o	x

THE SECOND WATCH TOWER
 OR THE
 GREAT WESTERN QUADRANGLE OF WATER

T	a	O	A	d	^u v	p	t	D	n	i	m
^a o	a	b ₁	c	o	o	r	o	m	e	b	b
T	^o a	g	c	o	n	^x _z	^m i	^a n <u>u</u>	l	G	m
n	h	o	d	D	i	a	i	l _a	a	o	c
f _p	a	t _c	A	x	i	^v o	V	s	P	^x _s	y ₁ N _b
S	a	a	i	^z _x	a	a	r	V	r	L ^c	i
m	p	h	a	r	s	l	g	a	i	o	l
M	a	m	g	l	o	i	n	L	i	r	x
o	l	a	a	D	ⁿ _a	g	a	T	a	p	a
p	a	L	c	o	i	d	x	P	a	c	n
n	d	a	z	N	^z _x	i	V	a	a	s	a
r _i	i	d	P	o	n	s	d	A	s	p	i
x	r	ⁱ _r	n	h	t	a	r	ⁿ _a	d	i	L

THE THIRD WATCH TOWER
 OR THE
 GREAT NORTHERN QUADRANGLE OF EARTH

b	O	a	Z	a	R	o	p	h	a	R	a
u v	N	n	a	x	o	P	S	o	n	d	n
a	i	g	r	a	n	o	^a o	m	a	g	g
o	r	P	m	n	i	n	g	b	e	a	l
r	s	O	n	i	z	i	r	l	e	m	u
i	z	i	n	r	C	z	i	a	M	h	l
M	O	r	d	i	a	l	h	C	t	G	a
R o	C	a	n	c	h	i	ia	s	o	m	t
O	c	c	a	n	c	h	bt	a	s	o	m
A	r	b	i	z	m	i	ⁱ l	l	p	i	z
O	p	a	n	a	l	B	a	m	S	m	a
d	O	l	o	P _F	l	n	i	a	n	b	a
r	x	p	a	o	c	s	i	z	i	x	p
a	x	t	i	r	V	a	s	t	r	i	m

THE FOURTH WATCH TOWER
 OR THE
 GREAT SOUTHERN QUADRANGLE OF FIRE

d	o	n	p	a	T	d	a	n	V	a	a
o	l	o.	a	G	e	o	o	b	a	^u v	^a i
O	P	a	m	n	o	^v o	G	^m n	d	n	m
a	^p b	l	s	T	e	^c d	e	c	a	o	p
s	c	m	i	o	a	n	A	m	l	o	x
V	a	r	s	G	d	L	^b v	r	i	a	p
o	i	P	t	e	a	a	p	D	o	c	e
P	s	^u v	a	c	n	r	Z	i	r	z	a
S	i	o	d	a	o	i	n	r	z	f	m
d	a	^l b	t	T	d	n	a	d	i	f	e
d	i	x	o	m	o	n	s	i	o	s	p
O	o	D	p	z	i	A	p	a	n	l	i
r	g	o	a	n	n	^o p	A	C	r	a	r

THE BOOK OF THE CONCOURSE OF THE FORCES

PART ONE

The Enochian Tablets are four in number, each referred to one of the elements of Earth, Air, Fire and Water. In addition to these four there is another smaller Tablet, which is called The Tablet of Union, referred to the element of Ether or Spirit. Its function, as its name implies, is to unite and bind together the four elemental Tablets. For purposes of study the four Elemental Tablets or Watch-Towers are arranged as are the elements in the Pentagram, although the order is rather different:

I.		2.	
Air Tablet		Water Tablet	
3.		4.	
Earth Tablet		Fire Tablet	

To each Tablet are referred innumerable attributions, which will be dealt with in the course of this paper, the principal elementary ones being those of colour. Certain squares on each Tablet were painted in the colour of the Element, according to the King Scale, whilst others were left wholly or partly white. Thus in each Tablet there are four principal types of square. There are those of:

1. The Great Cross of 36 squares, lettered in black on white, stretching through the entire Tablet.
2. The Sephirotic Calvary Crosses, lettered also in black on white, in the four corners on the Tablets.
3. The Kerubic Squares, which are always in the elemental colour of the Tablet, and are the four squares immediately above each Sephirotic Cross.

4. The Servient Squares, always in the colour of the Tablet, and consist of the 16 squares of each lesser angle beneath each Sephirotic Cross.

The Kerubic and Servient squares on each Tablet are coloured in the elemental colour, with the letters drawn thereon in the complementary colour, thus:

AIR TABLET painted in Yellow. Lettering on Air quarter Mauve.

WATER TABLET painted in Blue. Lettering on Water quarter Orange.

EARTH TABLET painted in Black. Lettering on Earth quarter Green.

FIRE TABLET painted in Fire. Lettering on Fire quarter Green.

The lettering on the other three Angles follows the element. Thus, to consider the Fire Tablet as an example, the colouring of each Angle of the Tablet will be:

I.	2.
Lesser Angle of AIR	Lesser Angle of WATER
Yellow Letters on Red	Blue Letters on Red
3.	4.
Lesser Angle of EARTH	Lesser Angle of FIRE
Black Letters on Red	Green Letters on Red

The TABLET OF UNION, which is attributed to Spirit, the fifth point of the Pentagram, is a small Tablet of twenty squares, five letters wide, four deep. Its letters are painted on a white ground:

EXARP, attributed to Air, is painted in yellow letters. 1st line.

HCOMA, attributed to Water, is painted in blue letters. 2nd line.

NANTA, attributed to Earth, is painted in black letters. 3rd line.

BITOM, attributed to Fire, is painted in red letters. 4th line.

Each of these twenty squares is attributed in part to Spirit, and its letters are used in combination with those on the Elemental Tablets in the formation of certain Names.

The most important item on each Angelic Tablet is the Great Cross whose shaft descends from top to bottom and whose bar crosses the Tablet in the centre. This Cross comprises 36 squares, and has a double vertical line which is called *Linea Dei Patris Filiique*, the Line of God the Father and the Son, and *Linea Spiritus Sancti*, the Line of the Holy Spirit, crossing this horizontally, and containing one rank of letters. The *Linea Spiritus Sancti* is always the seventh line or rank of letters from the top, while the two vertical columns of the *Linea Dei Patris Filiique* are always the sixth and seventh columns counting from either right or left.

From this Great Cross, various Angelic and Divine Names are produced, which are of supreme importance. First of all there are the "Three Great Secret Holy Names of God" which are found in the *Linea Spiritus Sancti*. This line comprises twelve letters, which are divided into names of three, four, and five letters reading from left to right. Thus in the Air Tablet, you will find ORO IBAH AOZPI; in the Water Tablet: MPH ARSL GAIOL; in the Earth Tablet: MOR DIAL HCTGA, and in the Fire Tablet: OIP TEAA PDOCE.

These Three Secret Holy Names of God are the major names of the Tablets. These Names are conceived to be borne as ensigns upon the Banners of the Great King of each quarter. The Name of the Great King is always a name of eight letters and comprises a spiral or whirl in the centre of the Great Cross. Thus in the Air Tablet, the Great King is BATAIVAH. It is produced:

					A	T						
O	R	O	I	B	A	H	A	O	Z	P	I	
V	I											

And so for the other three Angelic Tablets. The King is a very powerful force, and since it initiates the whirl it is to be invoked with due care.

The next series of important names obtained from the Great Cross are the Six Seniors. Their names begin from the sixth and seventh squares of the Linea Spiritus Sancti, including these squares, and read *outwards* along the three lines of the Cross to the edge of the Tablet. Each is a name of seven letters. In the case of the Air Tablet, the Six Seniors are:

HABIORO

AAOXAIF

HTMORDA

AHAOZPI

AVTOTAR

HIPOTGA

F	A											
I	D											
A	R											
X	O											
O	M											
A	T											
V	I											
T	P											
O	O											
T	T											
A	G											
R	A											

Q	R	O	I	B	A	H	A	O	Z	P	I	
V	I											
T	P											
O	O											

(Note the overlapping of letters in the central squares). The Eight-lettered Name of the King, and the six

Names of seven letters each of the Seniors, are invoked by means of the Hexagram. They are attributed to the Sun and Planets, and are on a different and higher plane than are the elemental names. The attribution to the points of the Hexagram is:

The King is attributed to the Sun, and the six Solar Hexagrams invoke him. The Senior formed on the left hand of the Linea Spiritus Sancti is attributed to Mars; that on the right hand to Venus. The Name of the Senior formed by the letters in the upper half of the Linea Dei Patris (which is the *left* descending column of the Cross, as the *right* column is the Linea Dei Filiique) is attributed to Jupiter, and the lower half to Mercury. The Senior formed by the letters on the upper half of the Linea Dei Filiique is referred to Luna, whilst the Name formed by the letters in the lower half is referred to Saturn.

These rules apply to each of the Four Tablets and are constant and invariable throughout. These three sets of Names—the Holy Names of God, the Name of the King, and the Names of the Six Seniors, are all taken from the Great Central Cross. Their Names are always painted in black letters on a white ground.

We must now refer to the lesser Angles of each Tablet. The order given to the arrangement of the Four Tablets also applies to the structure of each individual Tablet, for each is shown together with its appropriate sub-elements. The Great Cross is the mechanism which divides the Tablet and separates (and binds together) the four sub-elements or Lesser Angles, as they are called, from the other.

In the centre of each Lesser Angle will be seen a Cross of Ten squares. This is called the Sephirothic Calvary Cross. From the letters arranged on this Cross are taken two divine names which call forth and control the angels and spirits of the Lesser Angle, and their names are used in a preliminary invocation when working magically with a square of a lesser angle. From the vertical line of the Sephirothic Cross, reading from above

downwards, comes a Deity Name of six letters. Thus, in the Air Lesser Angle of the Air Tablet, we find, in the white descending line of the Cross, the name IDOIGO. It is with this name that the Angels and Spirits of the Lesser Angle are to be called. From the cross-bar, reading from left to right, comes the deity name of five letters, ARDZA, which is used to command those Angels called by the first name. Thus in every Sephirotic Cross in every Lesser Angle, we obtain two divine names. One on the descending shaft, always of six letters, and one on the cross-bar, reading from left to right, of five letters. These names must be read in these prescribed directions, for if they are reversed, they call forth evil forces. Like the Names from the Great Cross, these Names on the Sephirotic Cross are painted in black letters on white. But unlike the former, these latter are employed with the Pentagram.

We now come to the coloured squares grouped above and below the Sephirotic Cross in each of the Lesser Angles. The most important of these are the four *above* the cross-bar of the Sephirotic Cross—called the Kerubic Squares. From these four squares are derived four names of four letters each. Thus, for the top rank of the Airy Angle of the Air Tablet, we have:

R Z (I) L A

Note that the white square in the centre, belongs to the Sephirotic Cross and is not included in the names derived from the Kerubic Squares. From these four letters we obtain four names, thus: RZLA. ZLAR. LARZ. ARZL.

These Four Names, the Names of the Four Kerubic Angels of the Lesser Angle, rule the servient squares below the Sephirotic Cross, and of the four, the first is the most powerful as the others are derived therefrom. By prefixing to these four names a letter from the appropriate line of the Tablet of Union, we obtain even more powerful names, archangelic in character. Thus for the Kerubic Rank of the Air Lesser Angle of the

Air Tablet, which we are using as our example, the letter "E" of the word "EXARP" on the Tablet of Union is prefixed. This produces ERZLA. EZLAR. ELARZ. EARZL.

The rule is that the *first letter* of the appropriate line of the Tablet of Union is prefixed only to the Names formed from the Kerubic Squares. In the Airy Angle of the Water Tablet, the principle Kerubic Name is TAAD. The name formed by the addition of the appropriate letter from the Tablet of Union is HTAAD; and so on. As an example of this method applied to the remaining servient squares of the Air Angle of the Air Tablet, we find:

X is added to the 16 servient squares of the angle of AIR.

A is added to the 16 servient squares of the angle of WATER.

R is added to the 16 servient squares of the angle of EARTH.

P is added to the 16 servient squares of the angle of FIRE.

Hence EXARP will be used entirely on the Air Tablet, and is never used on the other three Tablets. The First letter applies to the Kerubic Squares of each of the four Lesser Angles, whilst the remaining four letters apply to the sixteen servient squares of those Angles as shown above. The other names of the Tablet of Union are attributed similarly to Water, Earth, and Fire. As an example, I give below Names formed from the Lesser Angle of Fire in the Water Tablet:

N	L	I	R	X
A	T	A	P	A
X	P	A	C	N
V	A	A	S	A
D	A	S	P	I
R	N	D	I	L

HNLRX	HLRXN	HRXNL	HXNLR.
AXPCN	APCNX	ACNXP	ANXPC.
AVASA	AASAV	ASAVA	AAVAS.
ADAPI	AAPID	APIDA	AIDAP.
ARNIL	ANILR	AILRN	ALRNI.

The ritual for the consecration of the Four Elemental Weapons gives excellent examples of the spirit or archangelic names formed from the Kerubic Squares by the addition of letters from the Tablet of Union.

The attribution of the Name Yod He Vau He.

This Name is the key to the whole of the Enochian attributions of the squares to the Elements: The letters are thus referred:

- YOD FIRE WANDS
- נ HE WATER CUPS
- ו VAU AIR SWORDS
- ן (final) HE EARTH PENTACLES

The letters of the great name attributed to the Four Tablets in order together:

Air Tablet

A 4x4 grid divided into four quadrants by a central cross. The top-left quadrant contains the letters 'Linea Spirit' and 'us Sancti'. The bottom-right quadrant contains the letters 'Linea Dei' and 'et'.

Water Tablet

A 4x4 grid divided into four quadrants by a central cross. The top-right quadrant contains the letters 'Patris' and 'Filiique'. The bottom-left quadrant contains the letters 'Linea Dei' and 'et'.



A 4x4 grid divided into four quadrants by a central cross. The top-left quadrant contains the letters 'Linea Spirit' and 'us Sancti'. The bottom-right quadrant contains the letters 'Linea Dei' and 'et'.

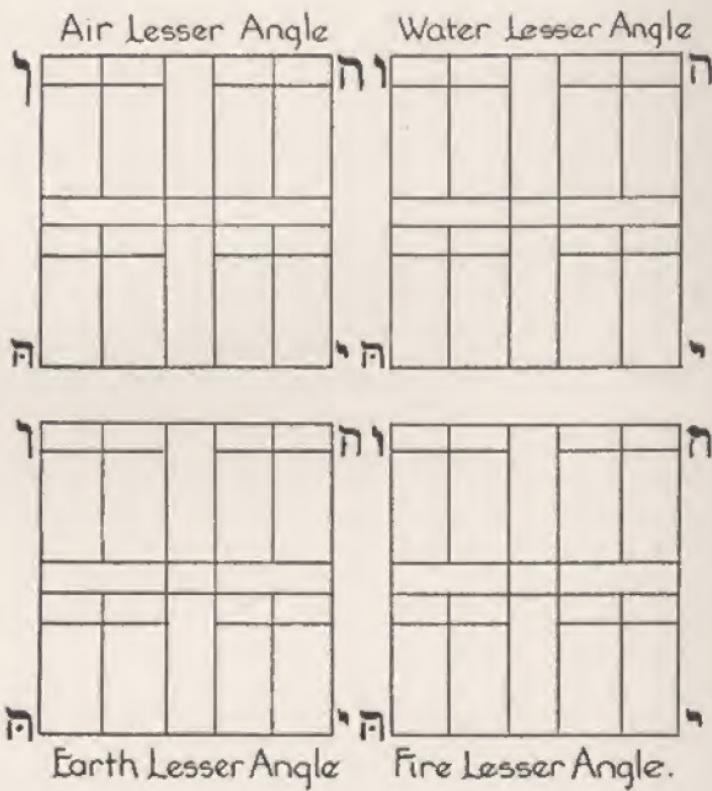
Earth Tablet

A 4x4 grid divided into four quadrants by a central cross. The top-left quadrant contains the letters 'Linea Spirit' and 'us Sancti'. The bottom-right quadrant contains the letters 'Linea Dei' and 'et'.

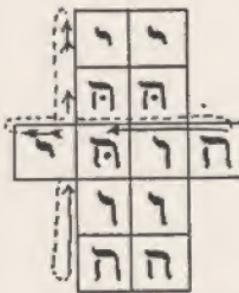
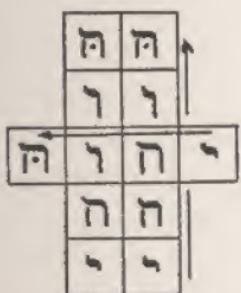
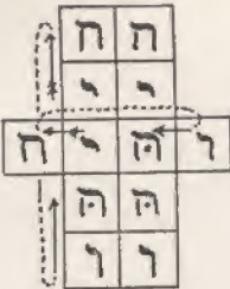
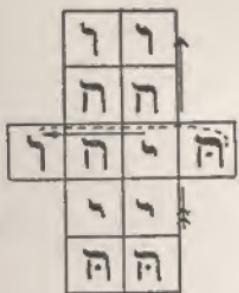
Fire Tablet



The letters of the great name attributed to each corner of the separate Tablets:



Not only are the Letters of Tetragrammaton attributed to the Tablets themselves, and to the Lesser Angles of the Tablets, but they are so arranged that even the Squares of the Tablets come under the jurisdiction and governance of the letters. So far as concerns the Great Cross, the method for attributing to it the letters of the Name is to divide each vertical and horizontal line into groups of three adjoining squares. Against the *top* left hand corner of the Great Cross, and on the *left* of its horizontal shaft, put the letter of the Name for the Element of the Tablet, thus VAU for the Air Tablet, Yod for the Fire Tablet, etc.



Each square of the above diagram represents *three squares* on the Tablets. This attribution is perfectly simple if it be remembered that the letter consonant to the Tablet always comes to the *top* and *left*.

The arrows show the direction in which the Name is to be read.

The Sephirotic Crosses in the Lesser Angles have, as the student will already have noted, ten Squares, each of which is referred to one of the Sephiroth of the Tree of Life. The Sephirotic Cross therefore represents the Sephiroth modified by the letter of the lesser angle. Thus Kether in the Airy Lesser Angle is the *Kether of Vau*. In the Watery Lesser Angle, it is the *Kether of Heh*, and so on. The letters, in this case, as elsewhere explained, refer to the four Worlds.

Referring to the other squares of the lesser angles, in the Kerubic Rank the *outside* square is always attributed to the letter corresponding to the Element of the Lesser Angle. In the Tablets of Air and Water, the Name reads right to left in the two upper quarters; in the two lower quarters it reads from left to right. In the Tablets of Earth and Fire, left to right in the

upper, but in the two lower quarters form right to left. Thus in the Four Tablets, the Name reads:

AIR	WATER
VHYH(f) YH(f)VH	VHYH(f) YH(f)VH
H(f)YHV HVH(f)Y	H(f)YHV HVH(f)Y
→ EARTH	→ FIRE
VH(f)YH VH(f)YH	VH(f)YH VH(f)YH
H(f)VHY H(f)VHY	H(f)VHY H(f)VHY

Though the last two groups of the name are the same, this does not indicate that the squares are identical. Their elemental composition differs enormously in each lesser angle, as a little later will be seen.

The Servient Squares beneath the Calvary Cross may be considered as of four vertical columns of four squares each, or, looking at it from a different angle, of four horizontal ranks also of four squares each. In attributing the letters of Tetragrammaton to these Servient Squares, the rule is that they follow the attributions of the Kerubic Squares. The columns (that is reading from above downwards) follow the order of the Kerubic Squares above, and this order is invariably followed *downwards* for the ranks, reading from right to left. Thus in the Air Lesser Angle of the Air Tablet, the Kerubic Rank has attribution to the Name:

VAU HEH YOD HEH (Final)

Therefore applying the above rule, the Servient squares beneath the Sephirothic Cross follow:

	VAU	HEH	YOD	HEH (Final)
(Final) HEH	*	*	*	*
YOD	*	*	*	*
HEH	*	*	*	*
VAU	*	*	*	*

From this example, it will be clearly indicated that each square has a double attribution to the letters of Tetragrammaton, none being the same since a column and a rank differ. Thus, Column VAU rank Yod does

not coincide in nature with Column YOD rank VAU.

We must now approach the reason for this complex series of references of the letters of the Tetragrammaton to the squares. According to these attributions, so are certain Astrological, Tarot, Geomantic and Hebrew symbols referred to the Squares.

It will be remembered that in attributing the letters of the Name to the Great Cross, we subdivided the latter into groups or blocks of three squares each. Every block was attributed to some one letter of Tetragrammaton. Now the Signs of the Zodiac are to be attributed to the Great Cross, and each of those twelve Signs is to be referred to three squares constituting one group or block. The order of their attribution is governed by the letters of the Great Name already referred to the arms of the Great Cross. For instance, Fiery Signs (Aries, Leo, and Sagittarius) are attributed to YOD. Watery Signs (Cancer, Scorpio, and Pisces) are attributed to HEH. Airy Signs (Gemini, Libra, Aquarius) are attributed to VAU. Earthy Signs (Taurus, Virgo, and Capricorn) are attributed to HEH final.

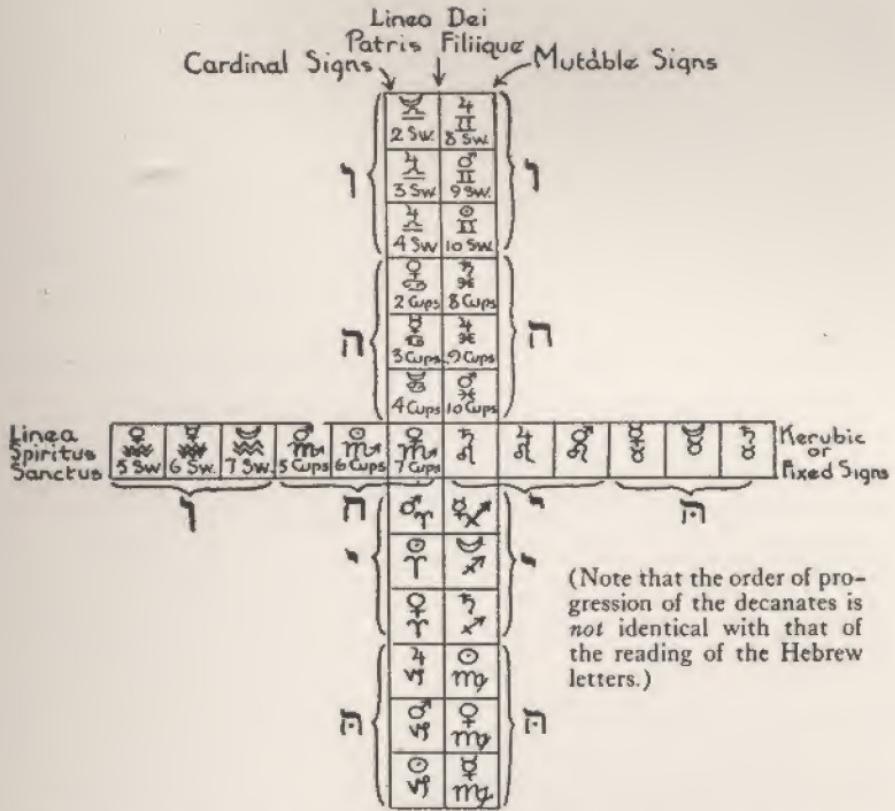
Thus each group of three squares, constituting a single unit, is attributed to one sign of the Zodiac, depending upon the letter of the Name referred to that group. Each Zodiacial Sign, being divisible into three Decanates, or divisions of ten degrees, it follows that each of three Decanates of the Sign may be referred to one of the squares in any group of three squares. The Sign refers to the group, the Decan refers to one square of that group.

The rule governing the attributions of the Twelve Signs to the Great Cross is: the Four Kerubic or Fixed Signs (Taurus, Leo, Scorpio, and Aquarius) are referred to the squares of the Linea Spiritus Sancti. The Four Cardinal Signs (Aries, Cancer, Libra, Capricorn) are referred to the left side of the Linea Dei Patris Filiique, and the Four Mutable Signs (Gemini, Virgo,

Sagittarius and Pisces) to the right side of the Linea Dei Patris Filiique.

The decanate system as employed by the Order will be found in the part of this book dealing with the significance of the Tarot Cards. They begin with the attribution of the first decanate of Aries to the planet Mars, and ending with the last decanate of Pisces also ruled by Mars. The order of planets for the decanates follows the order of Sephiroth on the Tree of Life: Saturn, Jupiter, Mars, Sol, Venus, Mercury, and Luna.

There are 36 small cards of the Tarot, as explained in the appropriate documents, attributed to the decanates of the Twelve Signs. Therefore to each of the decanate squares on the Great Cross will be attributed one of the small cards of the Tarot. 2, 3, and 4, of each of the four Suits of Tarot are referred to Cardinal Signs. 5, 6, 7 to the Kerubic or Fixed Signs; and 8, 9, and 10 to the Mutable Signs. Thus in the Air Tablet, the Great Cross shows the Tarot and decanate attributions thus:



The attribution of the Sephiroth to the ten squares of the Sephirotic Cross is shown on the Admission Badge to the 27th Path of Peh, and reproduced in one of the Knowledge Lectures. The planetary attributions to the Sephirotic Cross as used in the Enochian system are rather different from those used on the Tree of Life. But the system that is here employed is constant, and applies to each of the sixteen Sephirotic Crosses on the four Tablets.

In this mode of attributing the planets to the Sephiroth on the Calvary Cross of the Lesser Angles, Saturn is excluded, and Jupiter and the Tarot Trump, the Wheel of Fortune is attributed to Kether. The title of this card is "The Lord of the Forces of Life," and Kether is the origin and source of Life.

To Chokmah is attributed Mercury, the Tarot Key, The Magician, "The Magus of Power" seeing that

Chokmah is the distributor of the power from Kether, even as Mercury is the messenger of Jupiter of Classical mythology.

To Binah is referred the Moon, and the Tarot Key, "The Priestess of the Silver Star," even as Binah is the completer of the Triad of the Supernals, and as it were High Priestess to the Inferior Sephiroth. (Compare also, says S.R.M.D., the position of the Path of Gimel in the Tree of Life.)

To Chesed, Venus, and the Key of The Empress, "The Daughter of the Mighty Ones." Chesed is, as it were, the first of the Inferiors below Binah, and the Path of Venus is thus reciprocal between Chokmah and Binah, forming, as it were, the base of the Triangle of the Supernals.

To Geburah, Mars, and the Tarot Key, The Blasted Tower, "The Lord of the Hosts of the Mighty," even as Geburah represents strength and fiery power.

To Tiphareth is the Sun, "The Lord of the Fire of the World," even as Tiphareth is, as it were the heart and centre of the Sun of Life.

The remaining four squares of the Sephirotic Cross have no planetary or astrological attributions. The ten squares of the Sephirotic Cross also stand for the Ace and small cards of the Suit represented by the Element of the Lesser Angle. Thus Wands are attributed to the Fire Angle, Pentacles to the Earth Angle, etc.

The Kerubic Squares are allotted, as their name implies, to the four Kerubim whose emblems follow the order of the letters of Tetragrammaton:

YOD	HEH
Lion—Leo	Eagle—Scorpio
King	Queen
VAU	HEH (final)
Man—Aquarius	Bull—Taurus
Prince	Princess

These last are of the suit corresponding to the Element

of the Lesser Angle as explained above, viz: Wands to Fire and Yod; Cups to Water and Heh; Swords to Air and Vau; Pentacles to Earth and Heh final.

It was previously shown how the squares of the Servient part of each lesser angle were given a double attribution to the letters of the Name. They were seen to be ruled by a letter governing the rank, and also by a letter governing the column. In order to work out the astrological attributions of this allocation, note that the columns go by the triplicity of the Kerubic Square at the top, the ranks by quality. By this method there results a highly intricate and ingenious subdivision of elements in the sub-elements of the Lesser Angles.

YOD and Fire are referred to the Cardinal Signs,
 $\varphi \bowtie \Delta \heartsuit$.

HEH and Water are referred to the Kerubic or
Fixed Signs, $\aleph \beth \daleth \beth$.

VAU and Air are referred to the Mutable Signs,
 $\beth \daleth \aleph \aleph$.

HEH final and Earth are referred to the Elements,
 $\Delta \nabla \Delta \flat$.

As to the reasons of this latter attribution, S.R.M.D. says that the Four Cardinal Signs are called the most fiery because most solar in nature. That is, the Equinoxes and Solstices occur when the Sun is in these signs. The Kerubic or Fixed Signs are considered watery because they are the most shining and glittering in nature. The remaining four Mutable signs are called the most Airy because they are the most subtle in nature. While the four elements are the most Earthy because their operation is mainly terrestrial. Incidentally, instead of the usual Earth symbol, the planet Saturn is used in the Enochian system, because, to quote S.R.M.D. "though one of the seven Lords who wander (planets), Saturn is yet here classed with those who abide because he is the heaviest of the seven and

thus formeth a link between the Wanderers and Abiders."

The following diagram shows how any Lesser Angle may be worked out using the above rules:

		1		
		2		
1		3		
		4		
		5		
		10		

EARTH ANGLE OF WATER TABLET

One final set of attributions concerns the Tablet of Union, which is referred to Spirit. It is employed, as before shown, in binding together the Tablets, and in building up Angelic Names. Its attributions are to the Four Aces of the Elements and to the Court Cards. The Aces represent the root force, and the essential spiritual noumenon of the element. The Court Cards are the vice-gerents of the root force in the element.

ACE SWORDS	PRINCE SWORDS	QUEEN SWORDS	PRINCESS SWORDS	KING SWORDS
ACE CUPS	PRINCE CUPS	QUEEN CUPS	PRINCESS CUPS	KING CUPS
ACE PENTS	PRINCE PENTS	QUEEN PENTS	PRINCESS PENTS	KING PENTS
ACE WANDS	PRINCE WANDS	QUEEN WANDS	PRINCESS WANDS	KING WANDS

The foregoing methods of attributing the Enochian squares should be completely grasped before proceeding further. It is imperative to understand thoroughly the basic principles of attributions before beginning the analysis of the Pyramids based on each square. What follows will have little meaning if the reader has not worked out these references and attributions for himself.

The following diagram shows the Letters of Tetragrammaton attributed to the Four Enochian Tablets in detail. The figures refer to the order of reading the Hebrew letters, but must under no circumstances be confused with the order of the Angelic names on the Tablets, which always read from left to right.

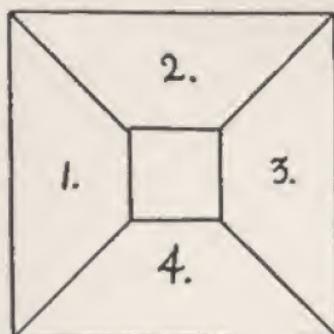
In the 4=7 Grade the admission badge for the 28th Path was a Pyramid. It was described as having a square base, and four sides composed of equilateral triangles cut off so as to leave a flat top. These four sides were attributed to the four Elements, and the flat top was conceived to be the throne of Eth, the Spirit. Hitherto, the Squares of the Enochian Tablets have been treated as a single whole, and as being flat. In reality, however, they are represented as being pyramids like that described above. The practical magical significance of this will be shown hereafter, but for the moment we must consider the method of producing the sides of these Pyramids, and their attributions. With the exception of the Tetragrammaton letter, upon which everything else depends, all the other attributions appear and are included in the definition of the nature of the Pyramid. Each side of the Pyramid is coloured according to its own appropriate element, or left white for Spirit. It by no means follows for example that a square from the Airy Angle of Air will build up a completely yellow pyramid. But every square of the Air Tablet, in every angle, has at least one Airy yellow side to its pyramid. Every square of

KEY OF ATTRIBUTIONS

ATTRIBUTION
OF THE
GREAT NAME TO
THE FOUR LESSER ANGLES

the Airy Angle of all four Tablets has at least one Airy side.

On a flat surface, the Pyramid is represented by dividing the Square into four triangles, leaving a small square in the centre to mark the flat top. On this, if desired, the appropriate Enochian letter may be placed. The following will be the standard of reference, so that later should mention be made of Triangle No. 2, the following diagram will show its position.



The Pyramid is supposed to be in position on the Tablet, so that Triangle No. 2 points to the top of the Tablet. To work out the pyramid of any square completely, it is necessary to know the attributions of the Four Triangles and the element of each. Since every Tablet comprises four distinct divisions, each of these must be considered separately as each produces a different type of pyramid. The rules for analysing the pyramid based on the squares will be concisely put thus:

Great Cross.

Triangle No. 1. Sign of Zodiac, small card of Tarot.

Triangle No. 2. Spirit.

Triangle No. 3. Planet of Decan.

Triangle No. 4. Elemental Symbol of the Tablet.

Note that Triangle No. 2 on the squares of the Great Cross is *always* Spirit, as indicating the operation of the Spirit in the primary Element, and is shown white. Triangle No. 4 is coloured according to the element of the Tablet; thus Red for Fire Tablet, Blue for Water,

Black for Earth, Yellow for Air. Triangle No. 1 is to be coloured according to the triplicity of the Sign attributed to it, that is as to whether it is of an Earthy, Fiery, Watery, or Airy nature. Triangle No. 3 is to be coloured in that of the Element ruled by the Planet attributed to it. The rule governing the latter is:

Sun and Jupiter rule the element of Fire.

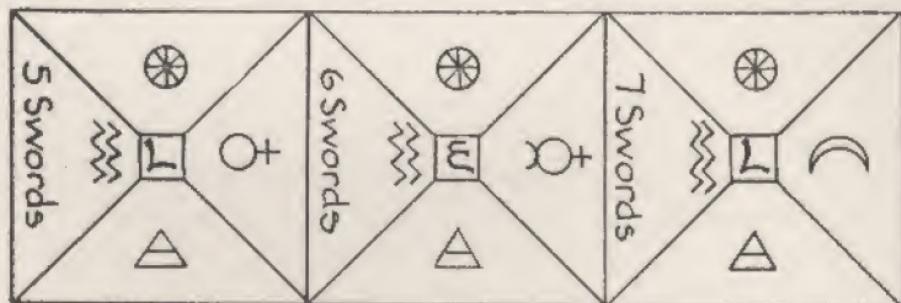
Saturn and Mercury rule the element of Air.

Venus and Moon rule the element of Earth.

Mars rules the element of Water.

On the other hand there are alternative methods, the use of which calls into operation other forces than elemental. Thus the colour of No. 1 may be in the colour of the Sign itself, as Red for Aries, and Blue for Sagittarius, etc. Triangle No. 3 may also be coloured in the colour of the Planet itself, Orange for the Sun, Green for Venus, etc. If these latter are used, planetary and zodiacal forces would be inferred in lieu of purely elemental ones. The former, however, may be found to be the most practicable for most circumstances.

The method of applying these rules to the Great Cross may be seen in the following, consisting of the three left hand squares of the Linea Spiritus Sancti of the Air Tablet, showing the pyramids formed from the squares of the letters ORO:



Sephirothic Cross.

Triangle No. 1. Elemental Emblem of Tablet.

Triangle No. 2. Emblem of Spirit.

Triangle No. 3. Elemental Emblem of Lesser Angle.

Triangle No. 4. Sephirah. Letter of Tetragrammaton. Tarot card.

Colouring: No. 1, Colour of the Element of Tablet.
2, Always white. 3, Elemental colour of Lesser Angle.
4, Either white for Spirit, or in colour of Sephirah.

Kerubic Squares of the Lesser Angles.

Triangle No. 1. Tarot Card of Lesser Angle.

Triangle No. 2. Elemental Emblem of Tablet.

Triangle No. 3. Kerubic symbol answering to letter of Name.

Triangle No. 4. Elemental Emblem of Lesser Angle.

No. 1 will agree with the colouring of No. 3 always. That is, the colour will be that of the element of the Court card corresponding to the Kerub. No. 2 shows the elemental colour of Tablet. No. 4, elemental colour of the Lesser Angle.

Servient Squares.

Triangle No. 1. Element of Great Tablet with astrological attribution.

Triangle No. 2. Elemental Emblem of letter ruling the *Column* with Tarot Trump.

Triangle No. 3. Elemental Emblem of Lesser Angle with Geomantic figure.

Triangle No. 4. Elemental Emblem of Letter ruling *Rank* with Hebrew letter corresponding to Tarot Trump in Triangle No. 2.

The colouring of these triangles is the simplest because it follows its elemental emblem. It has not been mentioned before, but it is the rule, when drawing or painting these pyramids and triangles, to paint the symbols on the appropriate sides in complementary colours. Thus, to take Triangle No. 1 of a servient square in the Water Angle of Water, the colour will be Blue to refer to the element of the Tablet as a whole, while the appropriate astrological attribution will be painted on it in Orange. This rule applies to all the squares.

The method sounds highly complex, but in practice it is much easier than it sounds. In fact, it takes far less time to work out a square than to describe the method.

Tablet of Union.

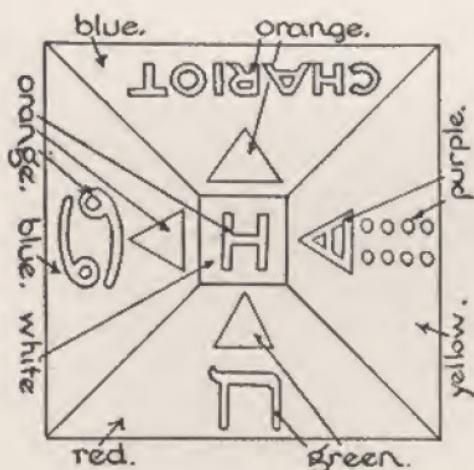
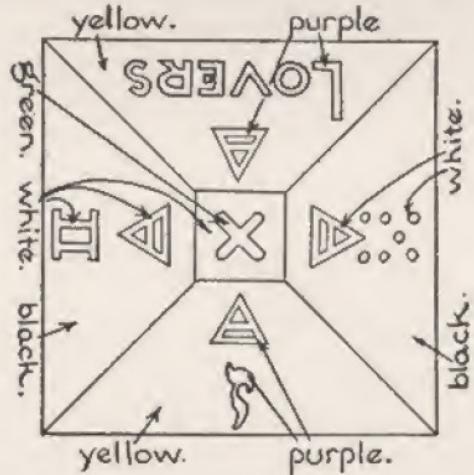
Triangle No. 1. Element of Column. (Spirit in first column).

Triangles No. 2 and No. 4. Always Spirit.

Triangle No. 3. Element of rank.

The colours of each of the Triangles are clearly indicated.

I append below examples of the above, so that there may be no difficulty at all in understanding how this



procedure obtains. Consider the Earth Lesser Angle of the Earth Tablet; the servient square in Rank VAU and Column VAU. The column is ruled by Vau, attributed to Air, therefore the Astrological symbol will be an Airy Sign. The Rank is ruled by VAU therefore the symbol will be Mutable Air, Gemini.

The Tarot Key for Gemini is The Lovers. The Hebrew Letter attributed to it is Zayin. The Geomantic attribution is Albus.

Take the Water Tablet, Air Angle, Column Heh, Rank Yod. The Column is ruled by Heh which is attributed to

Water. Therefore the astrological symbol will be a watery Sign.

The Rank is ruled by Yod, therefore the symbol will be Cardinal or Fiery Water—Cancer.

The Tarot Key for Cancer is The Chariot.

The Hebrew Letter for Cancer is Cheth.

The Geomantic attribution is Populus.

The following is by S.R.M.D. "Briefly, regarding the pronunciation of the Angelical Language, thou shalt pronounce the consonants with the vowel following in the nomenclature of the same letter in the Hebrew Alphabet. For example, in Beth, the vowel following 'B' is 'e' pronounced AY. Therefore, if 'B' in an Angelical Name precede another as in 'Sobha,' thou mayest pronounce it 'Sobeh-hah.' 'G' may be either Gimel or Jimel (as the Arabs do call it) following whether it be hard or soft. This is the ancient Egyptian use, whereof the Hebrew is but a copy, and that many times a faulty copy, save in the Divine and Mystical Names, and some other things."

"Also 'Y' and 'I' are similar, also 'V' and 'U,' depending whether the use intended be vowel or consonant. 'X' is the ancient Egyptian power of Samekh; but there be some ordinary Hebrew Names wherein 'X' is made Tzaddi."

From one ritual written by S.A., we find the following given as to the pronunciation of Names.

"In pronouncing the Names, take each letter separately. M is pronounced Em; N is pronounced En (also Nu, since in Hebrew the vowel following the equivalent letter Nun is 'u'); A is Ah; P is Peh; S is Ess; D is Deh.

"NRFM is pronounced En-Ra-Ef-Em or En-Ar-Ef-Em. ZIZA is pronounced Zod-ee-zod-ah. ADRE is Ah-deh-reh or Ah-deh-er-reh. TAAASD is Teh-ah-ah-ah-ess-deh. AIAOAI is Ah-ee-ah-oh-ah-ee. BDOPA is Beh-deh-oh-peh-ah. BANAA is Beh-ah-en-ah-ah. BITOM is Beh-ee-to-em or Beh-ee-teh-oo-em. NANTA is En-

NOTES TO THE BOOK OF THE CONCOURSE OF THE FORCES

The following Table of Attributions, repeated though it is for the most part from earlier knowledge which should be familiar, may be useful for reference in working out the Squares.

Col.	Rank	Letter	Tarot Trump	Symbol Geomantic Fig.	
1	א	א	Fool	△	Fort. Min.
S. C.	Chokmah	ב	Magician	♀	—
S. C.	Binah	ג	High Priestess	∅	—
S. C.	Chesed	ד	Empress	♀	—
ו	ו	ה	Emperor	♀	Puer
ז	ז	ו	Hierophant	♂	Amissio
ח	ח	ז	Lovers	☒	Albus
ט	ט	ח	Chariot	☒	Populus
י	י	ט	Strength	Ω	Fort. Maj.
ת	ת	י	Hermit	☿	Conjunctio
S. C.	Kether	כ	Wheel of Fortune	♀	—
ל	ל	כ	Justice	△	Puella
ה	ה	ט	Hanged Man	▽	Via
ה	ה	נ	Death	☿	Rubeus
ו	ו	ס	Temperance	↗	Acquisitio
ת	ת	ע	Devil	↙	Carcer
S. C.	Geburah	פ	Tower	♂	—
צ	צ	צ	Star	☒	Tristitia
ן	ן	ק	Moon	☒	Laetitia
S. C.	Tiphareth	ר	Sun	○	—
ש	ש	ש	Last Judgment	△	Cauda Dra
ת	ת	ת	Universe	☿ (▽)	Caput

"S.C." stands for Sephirotic Cross.

THE FOLLOWING IS THE ENOCHIAN ALPHABET (this sometimes, though wrongly, was called Theban) TOGETHER WITH THE ENGLISH EQUIVALENTS OF ITS LETTERS, AND THE ENOCHIAN TITLES

Enochian	Title	English
ꝝ	Pe	B.
ꝑ	Veh	C or K.
Ꝓ	Ged	G.
ꝓ	Gal	D.
Ꝕ	Orth	F.
ꝕ	Un	A.
Ꝗ	Graph	E.
ꝗ	Tal	M.
Ꝙ	Gon	I, Y, or J.
ꝙ	Na-hath	H.
Ꝛ	Ur	L.
ꝛ	Mals	P.
Ꝝ	Ger	Q.
ꝝ	Drun	N.
Ꝟ	Pal	X.
ꝟ	Med	O.
Ꝡ	Don	R.
ꝡ	Ceph	Z.
Ꝣ	Vau	U, V, W.
ꝣ	Fam	S.
Ꝥ	Gisa	T.

ah-en-tah. HCOMA is Heh-co-em-ah. EXARP is Eh-ex-ar-peh."

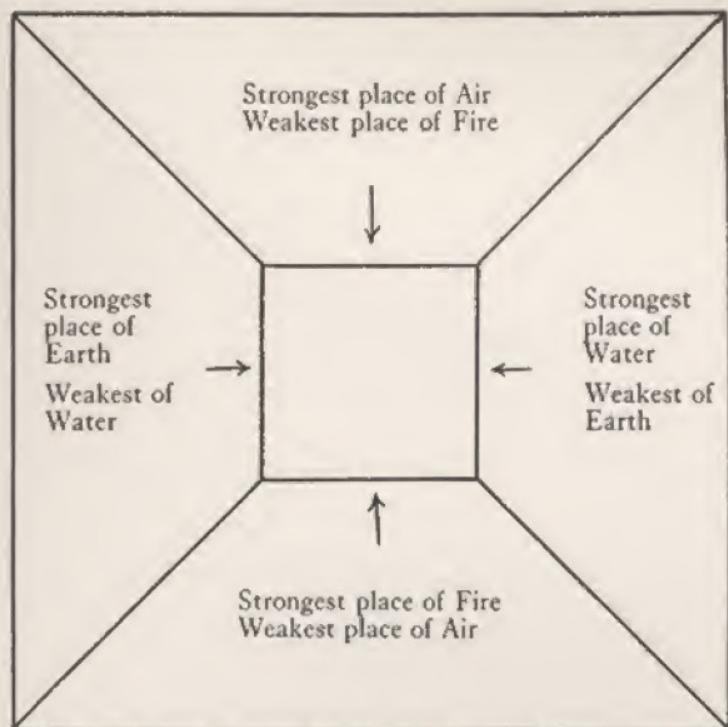
S.R.M.D. calls attention, in the document "S," to some rather interesting, that is to say, suggestive, correspondences. It is to be noted that the number of squares in the vertical line of the Great Cross, that is in the Linea Dei Patris Filiique, will be 26, which answers to the Gematria or number of YHVH. Also the number of points in the Geomantic symbols referred to the Kerubim, Fortuna Major to Leo, Rubeus to Scorpio, Tristitia to Aquarius, and Amissio to Taurus, are also 26 in number. The Ten squares remaining on the horizontal bar of the Great Cross, that is five on each side of the descending column, and not considering the two squares on the centre where the shafts cross, will refer to the Ten Sephiroth. And the first three letters of those squares will symbolise the triad of the Supernals operating through the Quadrangle.

Looking at the horizontal line again, and considering its full quota of twelve squares, instead of as ten as before, then since they are divided into a 3, a 4, and a 5,—as in OIP TEAA PDOCE—they may be said to symbolise the Triad of the Supernals, the Tetrad of the Elements, and the Pentagram. Again, in the commencing Triad of the Linea Spiritus Sancti of each Tablet, it may be said that:

ORO will be symbolical of the Voice of the Man Kerub.
MPH will be symbolical of the Cry of the Eagle Kerub.
MOR will be symbolical of the Low of the Bull Kerub.
OIP will be symbolical of the Roar of the Lion Kerub.

There are various ways of looking at the Pyramids prior to undertaking the practical work of using them as the symbol for skrying in the spirit-vision. S.R.M.D. suggests a useful mode of meditation which elaborates in a most illuminating way the ordinary attributions. He says: "Thou mayest regard the upper triangle (No. 2) as representing a Force acting *downwards*.

The lower triangle (No. 4) as a force striving *upwards*. The left hand Triangle (No. 1) as acting *horizontally from left to right*, and the right hand Triangle (No. 3) as a force acting from *right to left*. While the centre will be the common force. Thus:



"Spirit is strong in any position. Remember that Fire acteth most strongly upwards, Air downwards, Water from right to left horizontally, and Earth from left to right. And in those Tablet Squares according to their positions in the Great Tablet. And thus canst thou apply thy reason unto the elucidation of the effect of the four forces thus rushing together."

Though this may sound wholly incomprehensible at first, a little reflection on the nature of the movement of these forces yields a wealth of idea. S.R.M.D. provides a few examples at hazard of this analysis, and I quote them as follows:

"The Square 'A' of Exarp in the Tablet of Union.

Triangle No. 1. Queen of Swords.

Triangle No. 2. Spirit.

Triangle No. 3. Air.

Triangle No. 4. Spirit.

"Nearly all the squares of this Tablet represent some combined effect of Light and Life. Here Spirit acts both downwards and upwards. Air is not very strong in action when it is here placed; and the Queen of Swords represents the moist force of Air, *Heh* of *Vau*. Therefore, if one could attribute a *direct* material action unto the Squares of the Tablet of Union, the terrestrial effect would be that of a moist and gentle, scarcely moving, breeze; with a soft vibrating Light playing through it, like the most gentle sheet-lightning in summer."

It will aid the reader considerably if, when meditating upon these examples, he draws the Pyramid with the triangles so that he can refer to it at a moment's notice.

"The Square 'H' of 'MPH' in the Great Cross of the Water Tablet.

Triangle No. 1. Seven of Cups. ȝ

Triangle No. 2. Spirit.

Triangle No. 3. Venus.

Triangle No. 4. Water.

"Here the action of Water is extremely passive, Scorpio, representing especially Still Water, and Venus has her quiet action still more intensified. Therefore, were it not for the action of Spirit, the effect would be rather evil than good, representing deception, and well summed up in the 7 of Cups, 'The Lord of Illusory Success.' But the Action of the Spirit makes it mild and beneficent. A gentle, peaceful, force."

"The Square of 'O' of 'OMEBB' in the Sephirotic Cross of the Water Lesser Angle of the Water Tablet.

Triangle No. 1. Water.

Triangle No. 2. Spirit.

Triangle No. 3. Water.

Triangle No. 4. Geburah.

"Here Water is extremely strong, and is stirred to action by the energy of Geburah. Were it not for the Spirit it would be the destroying energy of a flood, but

the latter renders its effect more gentle and beneficent, promoting the solution and nourishment of matter.” “*The Square ‘M’ of ‘AISMT,’* a Kerubic Square of the Fiery Lesser Angle of the Earth Tablet.

Triangle No. 1. Queen of Wands

Triangle No. 2. Earth.

Triangle No. 3. Eagle Kerub. Water.

Triangle No. 4. Fire.

“Here Earth acting downwards and Fire upwards, the effect would be volcanic. The water is as strongly placed as the Fire, rendering it explosive, though helping to stifle the Fire by its union with the Earth. The Queen of Wands equals the Water of Fire, *Heh* of *Yod*, reconciling these two elements. Therefore the whole effect would be to produce a moist generating heat, like that of a conservatory, or rather of a hot-house. A force intensely excitant and generative and productive. The earth force of the tropics.

“*The Servient Square ‘R’ of ‘BRAP’* in the Watery Lesser Angle of the Fire Tablet.

Triangle No. 1. Virgo. Fire.

Triangle No. 2. Earth.

Triangle No. 3. Water. *Conjunctio*.

Triangle No. 4. Air.

“Here Water is in the strongest place, but otherwise the Force of the Square is somewhat different to the former, from the influence of Air in the lowest triangle. The effect will then be that somewhat of lands—fertile indeed, but ultimating its harvest, and therefore not nearly as excitantly generative as in the former square. And the land of Virgo as usually described will be a very fair representation therof.”

The following statements concerning aspects of the philosophy underlying the Enochian Tablets are also written by G. H. Fratre S.R.M.D. Some of them are very profound and the student will do well if he gives them a good deal of attention—especially in connection with the idea of the projection of the Tree of Life into a solid sphere and forming Five Pillars. This

part of the Enochian teaching is taken from a manuscript entitled "X. The Book of the Concourse of the Forces. Binding together the Powers of the Squares in the Terrestrial Quadrangles of Enoch."

"Each of these Terrestrial Tablets of the Elements is divided into 4 Lesser Angles by the Great Central Cross which cometh forth as from the Gate of the Watch Tower of the Element itself. The Horizontal Line of each of these Three Great Crosses is named "Linea Spiritus Sancti." The Perpendicular is called Linea Dei," the Line of God the Father and Son, the "Patris Filiique," Macroprosopus and Microprosopus combined. For these 4 Vertical lines resemble 4 mighty Pillars each divided into twain by a light line shewing this forth; The Father Himself, in the absence of the line. And in its presence shewing the Son.

"As aforesaid the central points of these 4 Great Crosses do shew in the Celestial Heavens, and do correspond unto the 4 Tiphereth points referred to in the Book of the Astronomic view of the Tarot. Naturally then the Linea Spiritus Sancti coincides with the ZodiacaL Belt wherein is the Path of the Sun who is the administrant of The Spirit of Life, and "The Lord of the Fire of the World." The Four Linea S. S. then form the complete circle of the Ecliptic, a circle at the centre of the ZodiacaL circle.

"It is demonstrated in the Tarot manuscripts that when the 10 Sephiroth in their grouping which is called the Tree of Life are projected in a Sphere (Kether coinciding with the North Pole, Malkuth coinciding with the South Pole, the Pillar of Mildness with the Axis) then the Pillars of Severity and of Mercy are quadrupled, i.e. there are five Pillars instead of three Pillars.

"The same scheme is therefore applicable to the Celestial Heavens, and the mode of the governance of these Tablets in the Heavens is also set forth in the Tarot manuscripts. But as before and as there is said,

the rule of these Four Tablets, Terrestrial as well as in the Heavens, is in the Spaces between the 4 Pillars. That is, between the double Pillars of Severity and Mercy. In these vast spaces at the ends of the Universe are these Tablets placed as Watch-Towers, and therein is their dominion limited on either side by the Sephirothic Pillars, and having the great central cross of each Tablet coinciding with one of the 4 Tiphareth points in the Celestial Heavens. Therefore even in the small squares into which each Tablet is divided, each represents a vast area of dominion, having the correlation thereof in the Universe, in the Planets, in our Earth, in the Fixed Stars, and even in Man, in animals, vegetables, and minerals.

"Therefore do the 4 Perpendicular or Vertical Lines of the 4 Crosses represent 4 Great Currents of Force passing between North above and South below, intersecting the Tiphareth points and thus affirming the existence of the Hidden Central Pillar of the Tree of Life forming the Axis of the Sphere of the Celestial Heavens.

"Therefore are these Lines which are vertical called 'Linea Dei Patris Filiique,' as manifesting that Central Column wherein are Kether and Tiphareth, Macroprosopus and Microprosopus.

"The Calvary Cross of 10 Squares which are in each of the 4 Lesser Angles of each Tablet are attributed unto the action of the Spirit through the 10 Sephiroth herein. This Cross of 10 Squares is the admission badge of the 27th Path leading unto the Grade of Philosophus, the only Grade of the First Order in which all the Tablets are shewn. It represents the Sephiroth in balanced disposition, before which the Formless and Void roll back. It is the form of the opened out double cube and altar of incense. Therefore it is placed to rule each of the Lesser Angles of each Tablet.

"A knowledge of these tablets will then, if complete, afford an understanding of the Laws which govern the

whole creation. The dominion of the Tablet of Union is above that of the 4 Terrestrial Tablets and towards the North of the Universe.

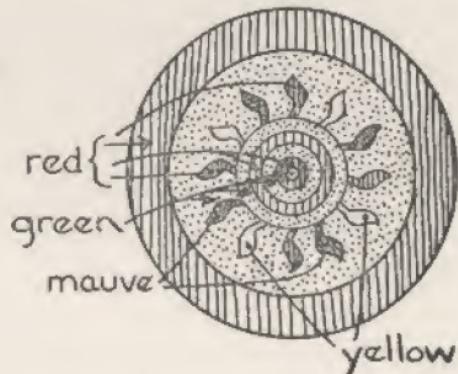
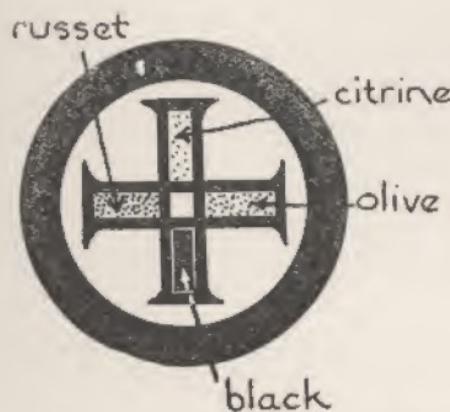
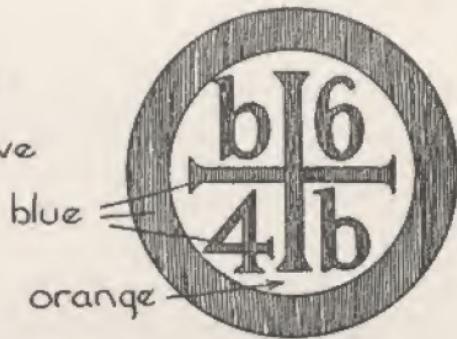
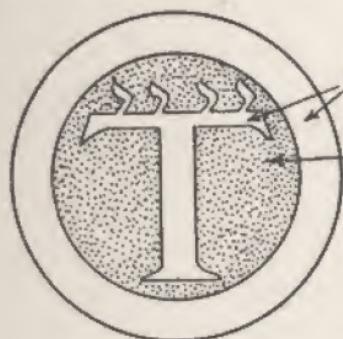
"Of the letters on the Tablets, some be written as capitals. These are the initial letters of certain Angels' names drawn forth by another method, not now explained, and the offices of these do not concern a Z.A.M. Some squares have more than one letter. In these cases, either letter characterises the Square. The higher one is preferable. The lower is weaker. If two letters are side by side, the presumption is in favour of equality. Where two letters are in one square, the best plan is to employ both. But one alone may be used with effect.

*"Of the difference between these Mystical Names of the Angels of the Tablets and the Hebrew Names such as Kerub, Auriel, and Michael, etc. Those Hebrew Angel Names which have been taught unto the First Order are rather general than particular, attending especially to an office or rule whereunto such an Angel is allotted. As it is written: 'One Angel doth not undertake two messages.' For these mighty Angels do rather shew forth their power in the governance of the 4 Great Sephirotic Columns as aforesaid, viz: the double columns of Severity and Mercy when projected in a sphere, and this also is under the Presidency of the Sephiroth. But the Names of the Angels of the Enochian Tablets do rather express *particular* adaptations of Forces shewing forth all variations and diverse combinations of those which are in the other case manifested in a more *general* way."*

It will be found written in the *Clavicula Tabularum Enochii*: "Now we are to understand that there are Four Angel-Overseers . . . Each one of these Angels is a mighty Prince, a Mighty Angel of the Lord and they are of Him. They are as chief Watchmen and Overseers, set over several and respective parts of the World, viz: East, West, North, South, as under the

Almighty, their Governor, Protector, Defender. And the seals and authority of whom are confirmed in the beginning of the World. To whom belong Four Characters, being tokens of the Son of God, by whom all things are made in the creation, and are the natural marks of his Holiness."

Now thou shalt observe that in the Book of the Concourse of the Forces, a sign is annexed unto each of the Four Tablets of the Elements. That is, unto the Tablet of Air, a symbol of a T having four Yods above it.



THE SIGILS OF THE ANGELIC TABLETS

Unto the Tablet of Water a Cross Potent, having two letters b. b. a figure 4 and a figure 6 in the angles thereof.

Unto the Tablet of Earth, a simple Cross potent without additions.

Unto the Fire Tablet there is a circle having twelve

rays. These be the sacred seals or characters alluded to in the preceding quotation. Thou shalt know that these four seals be taken from the *Sigillum Dei Æmeth*, after and according unto a certain guidance of letters which is there set forth. This "Liber Æmeth sive Sigillum Dei" that is the Book of Truth, or the Seal of God, entereth not into the knowledge of a Zelator Adeptus Minor.

From these Four Sigils there are Four names drawn forth. From the Tau with Four Yods or T^4 of the *Sigillum Ameth*, T and 4 other letters are obtained,

counting by the rule of 4 (from the T^4 which is found at the top of the circle of letters and numbers on the *Sigillum Dei Ameth*), thus:

4.22. 20.18. I. og.
T h a o 8

This yields the name *Tahaoelog* for the Air Tablet.

(The Fourth square each time from the last will show the letter and figure given. You are not to count, say, 22 or 20 or 18, but 4 only.—N.O.M.)

From b.4. 6.b. grouped about a cross, note that T equals t, the Cross equals th), is obtained: Cross to h, then b.4., then 6.b., and continue by 6:

4. 22. b. y. 6. 6. a. t. n. n.
Th h 4 14 b A 5 9 14

yielding the name *Thahebyobeatanun* for the Water Tablet.

(Four moves from T gives 22.h. b.4. is specially put. y.14 moves to 22 from t. Then 6.b. is special. From 6.b. it is all plain moving by 6 to right.—N.O.M.)

From the plain Cross, which equals Th 4, proceed counting in each case forward as by numbers given:

4. 22. 11. a. o. t. h.
Th h a 5 10 11

yielding the name *Thahaaothe* for the Earth Tablet.

(Count here not by four or six, but by numbers given. To right if over, to left if under.—S.A.)

From the twelve rayed circle, we begin with the middle circle on the Sigillum, the Greek Omega, the long o, and proceed counting 12 in each case, for the number of rays is 12 around the circle:

6. 12. o. o. o. h. 6. t. n.

W. h. 8. 17. 20. 12. A. 9.

which yields *Ohoohaatan* for the Fire Tablet.

(Count twelve in every case, neglecting the numbers over or under, always forward.—S.A.)

These Names are not to be lightly pronounced.

(Note: Some remark obviously is required for the above. First, the *Sigillum Dei Ameth* is part of the very complex system worked out by Dee and Kelly. No mention of it is made in any of the official Order teaching for the grade of Z.A.M. other than the above. I have, through meditative and British Museum research, obtained a good deal of information about this Sigillum and associated "Enochiana," but have decided to withhold publication for the time being since this volume is intended to reproduce veridical Order teaching and not the result of personal research. The Names yielded by the analysis of the Sigils are to be considered as the Elemental Kings of the entire Tablet. There should be no confusion between the nature and function of the King whose name is derived from the whorl in the centre of the Great Cross, and the elemental King whose name is implicit in the sigil. The King of the Quarter bearing the Banners of the Names of God is planetary in nature, representing rather the operation of the divine spirit through the Element and its four sub-elements. Whereas, the King whose name is derived from the Sigil is a powerful elemental force. His operation is essentially elemental, and his nature is elemental, and he does not represent in any way the operation of the Spirit. That is not to say that he is an evil force. On the contrary; but it is purely and intrinsically an elemental force and as such should be handled by invocation with great care. — I. R.)

PART TWO
THE CONCOURSE
OF
THE FORCES

The Keys of the Governance and Combinations of the Squares of the Tablets. They are the Sphynx and the Pyramid of Egypt; that is, the combination of the Kerubs being the Sphynx. The combination of the Elements being the Pyramid.

Now learn a mystery of the Wisdom of Egypt: "When the Sphynx and the Pyramid are united, thou hast the formulae of the Magic of Nature."

"These are the keys of the wisdom of all Time; and its beginning—who knoweth it? In their keeping are the sacred mysteries and the knowledge of Magic and all the Gods."

In the Ritual of the 32nd Path leading unto the Theoricus Grade, it is thus written: "The Sphynx of Egypt spake and said: I am the synthesis of the Elemental Forces. I am also the symbol of Man. I am Life. I am Death. I am the Child of the Night of Time."

The solid Pyramid of the Elements again is the Admission Badge of the 28th Path leading to the Philosophus Grade. It is attributed to the Four Elements. Therefore on its base is the word *Olahm*, meaning World, and upon its sides are the names of the Elements: *Aesh*, *Ruach*, *Mayim*, *Aretz* or *Ophir*. Yet the Apex is not allowed to remain vacant, nor quite acute in shape, but is cut off and so a small square is formed at the Apex, and the Letters *Eth*, meaning Essence are placed therein.

This small square maketh of the pyramid a certain Throne or shrine. On this throne a certain ruling force is seated. Within the Throne is a sacred symbol. Place

then within each Pyramid its appropriate sphynx, and the image of its God above. Take thou each Pyramid as the *key* of the nature of each Tablet Square. The Sphynx of each will vary in form according to the proportion of the elements comprising the Square. The God of Egypt, whose image is to be placed above each Pyramid, shall represent the force ruling under the direction of the Great Angel of the Square. (That is, under the Name formed by the addition of a letter from the Tablet of Union.—I.R.). This God shall be the symbol of the *power* of the Light acting therein, as the Angel shall be the *descent* of that Light itself. The Angelic Name may be typified by the correspondences of the four Letters of the Angel's name, adding AL to the Name—the letters of the Name standing for head, bust, arms, body, and lower limbs, etc., as taught in the instruction on Telesmatic Images. Place the name in Theban or Enochian letters on the girdle.

The four forms of the Sphynx are:

The Bull	Wingless
The Eagle or Hawk.....	Winged
Angel or Man.....	Winged
Lion	Wingless

This variation as to wings is another reason why, in grouping the Tablets and the lesser angles of the same, the two forms of Air and Water are placed above the two Tablets of Earth and Fire.

From the pyramid of the square, the symbolic form of each Sphynx is formed thus: The upmost of the four Triangles (Triangle No. 2.) sheweth the head and neck, and in the case of the Angel or Eagle, it shows whether wings are to be added to the form of the Sphynx. The two triangles right and left (Triangles No. 1 and 3) show the body with the arms or Fore-limbs here also. If Angel or Eagle there are Wings added unto the representation of the Figure. The lowest triangle (No. 4.) adds the lower limbs, and the tail of the Bull, Eagle and Lion.

When Air and Fire predominate there is a male tendency. When Water and Earth, the type tendeth to female.

It is to be understood that what is here written regarding the Sphynx of the Pyramid and the God of Egypt ruling above is applicable especially unto the 16 squares of the Servient Angels in each lesser angle.

Concerning the Skrying of the Squares Servient in the Spirit Vision. Have in readiness the necessary implements and insignia; also let the Zelator Adeptus Minor have before him the symbol of the Pyramid of the square. Rehearse the Angelic calls appropriate thereunto and, having invoked the appropriate names governing the Plane and division thereof in question, let the Z.A.M. imagine unto himself that he is enclosed within that Pyramid. Or let him believe that he is voluntarily standing within an atmosphere corresponding unto that symbolised by the Pyramid of the Square, whether of Heat or Moisture, of Cold or Dryness, or of combinations of these.

Let him then endeavour to follow the Ray therefrom unto the limits of the Macrocosmic world and to find himself in a scene corresponding unto the nature of the Pyramid Square. That is, either of landscape, or clouds, or water, or fire, or ether, vapour, or mist, or raying light, or a combination or combinations of these, according unto the nature of the Plane.

For the Pyramids of the Squares are not solid pyramids of brick or stone built by the hand of man. But rather the symbolical representation of the elemental formula governing the plane of that particular sphere.

Having arrived at the plane required, let the Z.A.M. invoke the God of Egypt who ruleth above the Pyramid by the power of the Angel of the Sphere—the name formed by adding the appropriate Tablet of Union letter to the Angel's name. At the same time, vibrate the Egyptian (Coptic) Name of the God or Goddess, whereby he shall perceive before him the

colossal symbolic form of the God or Goddess. Let him again use the Angelic formulae, and test it by the power of symbols and signs. If it abide these tests, thus showing it is a true image, then let him request it to make manifest before him the Sphynx of its power.

This shall also appear in a colossal figure and shape, and should be tested by the proper formula. He shall continue his invocations until he can behold it clearly, ever invoking the Angel of the plane by the superior Names, and by the God of Egypt. Also let him vibrate the name of the Angel, invoking it by its own name, and by the knowledge of its symbolic (telesmatic) image, the Sphynx and by the name of the God of Egypt, and by his own particular symbolic form, according to the formula of the Square. Thus therefore in this manner only—if thou wishest to escape from delusion—shalt thou be able to discern truly, by skrying, the nature of the plane and of its operation. Standing before the Sphynx, and saluting it with the proper signs, and invoking the God of Egypt by his proper and true names, thou shalt ask by the virtue and power of those symbols and names for the knowledge of the operations and influences of that plane. Thou shalt ask concerning the special attributes of that vast portion of the confines of the universe included in that sphere, its varying nature, its elemental nature; its inhabitants, elemental and spiritual etc.; the operation of its rays through the Greater World, that is, the Universe; of its influence upon this particular planet, upon animals, plants, minerals, and lastly upon man the Microcosm.

And when thou shalt have obtained all this reflect that even then it is but a small part of the knowledge of the Wisdom of the Formulae contained in the plane—even of that one square.

NOTES RY FRATRE S.R.M.D.

For quick working, make sixteen plain triangles; 4 red, 4 blue, 4 yellow, and 4 black.

Make also Kerubic Figures. A red lion, a black bull,

blue eagles, yellow angel. (Note: These should be made all about the same height and width, so that when they are cut, the separate pieces may be pieced together—as in a jig saw puzzle—in different combinations, without there being too great a discrepancy in size.—I. R.). Divide each into three; the centre piece being halved by a horizontal cut. From these make composite sphynxes to lay under the pyramid. (Note: the Sphynx in this instance becomes a synthetic kerubic figure. Thus you can make a Sphynx with the head of a Lion, the shoulders and wings of an Eagle, the body of a Man, and the hind-legs and tail of a Bull, etc.—I.R.).

Make small Egyptian Gods to place above the Pyramid. (Note: When drawing these God forms if a little tongue is left at the bottom of the card-board on which the form is painted, that tongue can be fitted very easily into a slot of about the same size at the top or throne of the Pyramid.—I.R.).

Make a shallow inverted Pyramid of card-board. Fill the sides as required with the coloured triangles to represent the several squares. Let the Pyramid be shallow enough to show all four sides at once.

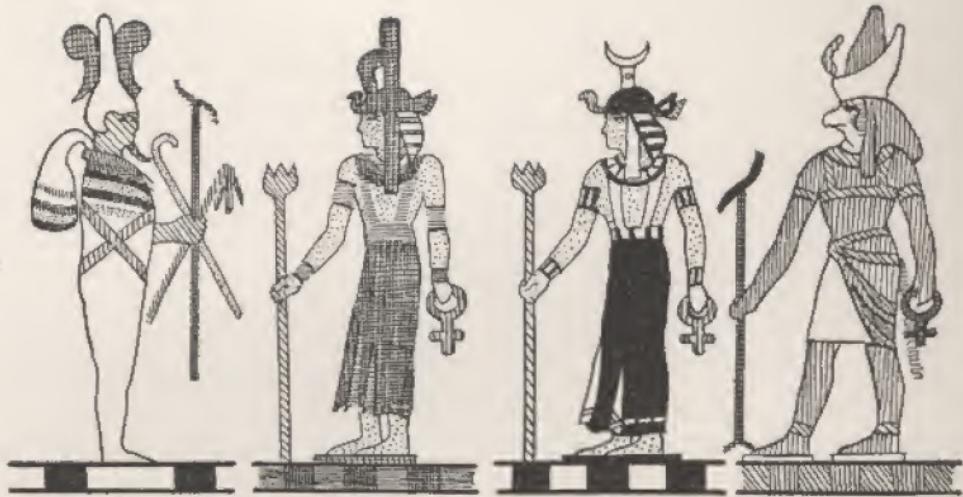
These be the Gods of Egypt who rule above the Pyramids of the sixteen servient Angels and squares of each Lesser Angle. In the middle of each pyramid is the sphynx of its power. Revere then the sacred symbols of the Gods, for they are the Word manifested in the Voice of Nature.

These be the Elohim of the Forces of the Eternal, and before their faces the forces of Nature are prostrate.

(Note: It is perhaps hardly necessary to suggest to the student that he should not attempt to employ the Sphynx and God-form formula with the Pyramid until he has had much experience in ordinary Tattwa vision. When he has become perfectly acquainted with the nature of the subtle planes, and has learned to apply the simple forms of tests, so that he is quick to detect imposition or deception, then he may skry in the planes symbolized by the Pyramids.—I.R.)

No.	Elements	Coptic	◎ = 0 Officers
1	SPIRIT: or one triangle of each element	Ἁγωνπι(Σ) OSIRIS	Hierophant on Throne
2	WATER: or 3 out of 4 Water	ΗΙϹΕ(Σ) ISIS	Praemonstrator
3	EARTH: or 3 out of 4 Earth	Νερφοεε(Σ) NEPHTHYS	Imperator
4	FIRE: or 3 out of 4 Fire	Ζωωρρ HORUS	Hiereus
5	AIR: or 3 out of 4 Air	Αρηωρεπι(Σ) AROUERIS	Past Hierophant Hiero. off Throne
6	2 WATER 2 EARTH	ΑΤΗΟΡ Ἄζαθωρ	Invisible Station Kerub of East
7	2 FIRE 2 WATER	ΣΟΤΗΙΣ ὬΗΩΡ	Invisible Station Kerub of West
8	2 AIR 2 WATER	ΗΑΡΠΟΚΡΑΤΕΣ Ζωωρπτοκράτ(Σ)	Invisible Station between Altar and Hegemon
9	2 FIRE 2 EARTH	ΑΠΙΣ Ἄζαττωι	Invisible Station Kerub of North
10	2 AIR 2 EARTH	ΑΝΟΒΙΣ Ἄνωρβι	Kerux
11	2 FIRE 2 AIR	ΠΑΣΗΤ (Sehhet) Θαρφεωι	Invisible Station Kerub of South
12	FIRE WATER EARTH	ΑΜΕΣΗΤ Ἀμεωχτ	Invisible Station N.E. Child of Horus
13	FIRE WATER AIR	ΑΗΕΡΦΙ Ἄζεφι	Invisible Station S.W. Child of Horus
14	EARTH WATER AIR	ΤΜΟΥΜΑΤΗΡΗ Τμτμαθφ	Invisible Station S.E. Child of Horus
15	EARTH AIR FIRE	ΚΑΒΕΧΝΟΥ Καρεζνργ	Invisible Station N.W. Child of Horus

"ST" or Σ added to a Coptic deity name represents a more spiritual force since Σ is attributed to Kether.



1.

2.

3.

4.



7.

6.

5.

Color Key



Blue



Green



Yellow



Orange



Red



Purple

White and black
are as shown on
on the sketches.

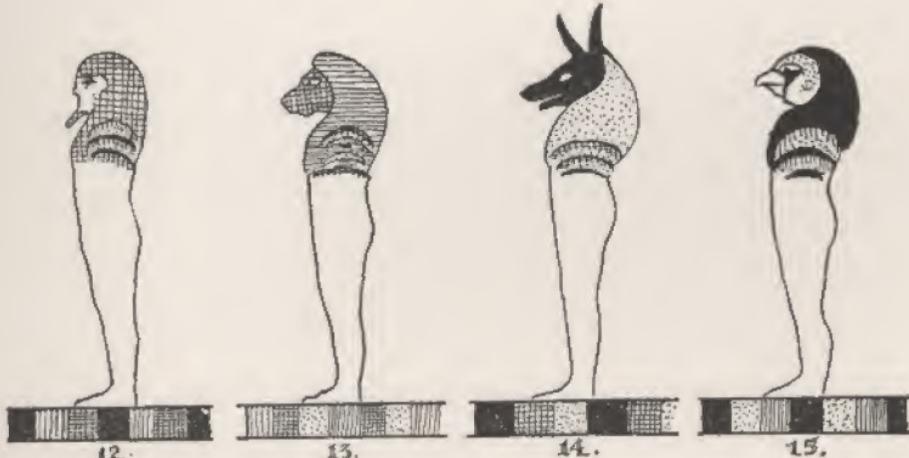


8.

9.

10.

11.



12.

13.

14.

15.

Orange head
Blue Nemyss
Stripes: black,
orange + yellow.

Blue head
Orange Nemyss
Stripes: blue
+ yellow.

Black head.
Yellow Nemyss.
Stripes: Blue,
yellow, + black.

White head with
black + yellow.
Stripes: red,
yellow, + black.

In order to show something of the nature of these Enochian pyramids as revealed by skrying therein with the spirit-vision, I have thought it advisable to include here two or three examples of simple visions obtained by members of the old Order. These are provided only as instances of the procedure and results to be obtained. Under no circumstances should the student permit his own skrying researches to be influenced and moulded by these visions. He must not attempt to make his own accounts of the nature of the Pyramids accord with those given here. The technique alone should be noted, and the manner of applying tests—but nothing further than that should be used in actual practice.

I. "A vision of the 'N' square in the Airy Lesser Angle of the Water Tablet. The full name is nhdD, and the Pyramid God is Ahephi.

"Having recited the 4th and 10th Enochian Calls, and invoked the Angelic Names of the Tablet of Water, and the Airy Angle, I was carried up by the gentle moving waves of warm moist Air, through which I could see bright blue sky with greyish white clouds moving across rapidly. I rose in the Air till I found myself on a vast sandy plain, on the right little vegetation, on the left a broad river with trees and grass on its banks. A cool breeze was blowing from the river across the plain, and seemed to refresh the green after the heat of the day.

"I called on Ahephi to appear and the form gradually filled the place till the scene disappeared altogether. Tested by the letters, it grew immensely larger, and seemed to have a yellow and blue striped Nemyss, whitish wrappings, with broad blue bands round it, and a greenish yellow light shown about it. I gave the L.V.X. signs and asked to be shown the Sphinx of its power. This gradually appeared through the yellow light behind the God-form, human head, very fair and bright face, wings, yellow and blue nemyss, claws of Eagle extended in front, and hind-legs and tail of a lion in reclining position.

"On asking for the action of the force of the Square, was shown a bubble of Water into which Air was continually pouring, and expanding it till it burst and disappeared, the energy seeming then to pass into other forms and come under the rule of another square. It seemed a transitory action, more the initiator of fresh conditions than an end in itself. I asked its effect on the earth, and was taken to the scene I had left, and saw again how the moist breeze from the river gave fresh life to the vegetation which had flagged during the day. Asking its effect on the animal world, was shown a Deer standing by a lake. A current of force passing over it, seemed to bring the dawn of reason and glimmering of consciousness, the first conscious stirrings of an animal. Acting on man, it seemed to affect the brain, producing a vague waving motion which prevented fixity of thought and definiteness of idea, loss of the power of concentration.

"I then asked to see the elementals of the plane, and saw numbers of small-sized human figures, fair, active expression on face, bodies rather solid-looking compared to the head, large wings like dragon flies which were iridescent and seemed to reflect the colouring of things about them.

"I gave the $5 = 6$ Signs to the Sphinx and then called on the Angel of the Square. I saw above the God the figure I had drawn—the Wings on the Crown were blue, the cuirass bright steel with the Eagle symbol on the breast in gold, the drapery below was a yellowish green, and the feet bare."

2. "A Vision of the Square "I" of the Earthy Lesser Angle of the Tablet of Air. Name Isha. Anoubi is the Pyramid God.

"This atmosphere was damp and cold. I stood on the summit of a mountain, cloud-enwrapped, and there, having rehearsed the Angelical Calls, and vibrated the names, I beheld the colossal form of Anubis, who, after a time, shewed me the Sphinx of his Power. This again shewed me a mighty Angel who answered my signs,

and when in that of the Theoricus I saw that a brilliant ray descended into the outstretched palm of each of her hands. On my asking for guidance and information, she gave me one of these rays, which I beheld as a crystal cord whose other end rested in the Eternal. The Angel led me first among the Ethers, and after a space I beheld stars and worlds innumerable.

"Through the brighter Suns, particles passed—coming out the other side as blackened cinders. Then came forth a mighty hand which gathered these cinders and welded them into a mass, lifeless and vast. Then we passed to this Earth—to a frigid scene, all snow and huge blocks of ice. The cold was intense, but I felt it not. Here were polar bears, and seals, as also many sea gulls. In places, the ice was stationery, but again it was violently moved, block crashing against block with deafening roar. The inhabitants of the place were small and bloodless, wrapped chiefly in the skins of polar bears.

"The influence of this square on Man, makes him violently impetuous in the absence of difficulty, but instantly hopeless in the face of an obstacle, abandoning at once every project. The Elementals are demure, bird-like creatures with semi-human faces. The spiritual beings are beautiful diaphanous Angels, light brown in colour, with sweet serious faces. They were all much occupied when I saw them. Some had silver in their left hands and mercury in their right, which they would put into a golden vessel together, whence immediately a pale gold coloured flame which ever increased in size, spreading out through the Worlds. Others bearing the legend 'Solvè et Coagula' woven into their belts, mixed water and the principle of cold which they bore in a pair of scales, and the union was the ice of the region we were in. I was wondering whether all this had any counterpart in human nature, and its possibilities of development when I saw two types. One an ancient man toiling along most painfully and the other a child skipping along light-heartedly. As they faded there rose

between them a radiant figure clad in gold, bearing on her brow the sign Libra in living emerald. Then I understood that only in and by the reconciliation of these two forces, the fixed and the volatile is 'the pathway of true equilibrium' found. On asking for plants I was shown mushrooms, which seemed to be particularly consonant to this square."

3. "A vision of the square 'C' in the Watery Lesser Angle of the Air Tablet. Name: CPao. Hoorpokrati, the Pyramid God.

"Read the 3rd and 7th Calls. Vibrated Oro Ibah Aozpi, Bataivah, the Angel CPao. The Egyptian God is Hoorpokrati.

"Found myself in the air in the midst of whirling clouds. Travelled on by the above names. Saw the Angel of colossal size clothed in white. Tested with a letter Tau and Beth placed over the form, but there was no change, so removed those letters. Clouds seemed to be floating around the Angel. Saluted with LVX Signs and asked to see Egyptian God, who appeared equally colossal while the Angel floated up above his head. Tested as before.

"Vibrated Hoorpokrati second time, saluted as before, and asked to see the Sphinx, both Angel and Harpocrates returning the saluting sign. Sphinx then appeared with Eagle head, lower part human, on one side Eagle's wings, the other side human arms. Tested and saluted as before. The Sphinx was of colossal size.

"Now I vibrated all the names repeatedly, and asked to see the meaning of the Square. I was told that it was the astral region of storm and rain clouds with wind. I saw elementals in grey or pearly robes floating on the white fleecy clouds. (Note: I get them greyer and less defined.—D.D.C.F.) On dark thunder clouds were forms in dark lurid grey raiment, bearing thunderbolts like the images attributed to Zeus; many eagle-headed forms among them. Presently I saw one with a Crown. I asked him to show me, and he took me by the hand and we traversed an enormous distance beyond

the Earth which became invisible. Then we soared upwards still in the midst of the same surroundings, till I saw the Sun of that region, shining brightly, but clouds frequently drifting across it, while the clouds were now below us but only partially so. He told me that the nature of this Square was to supply the forces on the Astral Plane which generate wind, rain, clouds, and storm on the natural plane. That these occurred throughout the Universe but with different effect. That on our evil planet the effect was sometimes disastrous, being perverted from their original intention by our evil sphere. But on other higher planes the effect was always beneficial, clearing away that which had fulfilled its purpose and replacing it by fresh influence. The region attributed to this Square seemed simply limitless. We traversed an enormous distance, yet seemed no nearer the end. So he brought me back again. Then I thanked him and saluted him, and descended to the former plane. There I thanked and saluted the Angel, Hoorpokrati, and the Sphinx. So I returned home, dimly seeing my natural body before re-entering it."

FURTHER RULES FOR PRACTICE

By G. H. FRATRE Sapere Aude

1. Prepare for private use Four Tablets with correct lettering as given in the Official Lecture; and a Tablet of Union.
2. Make the Four Tablets coloured as brilliantly and as flashingly as possible, and in exact proportion. This should be done with coloured papers. They may be done in water-colours, but this is not so good. (Enamel or Lacquer paints are best.—I.R.)
3. The Four minor Implements are to be used with the Enochian Tablets. A small Altar should be arranged in the room at the time of working. It should be draped with a black cloth, with a lighted candle by the wand, incense burning by the dagger, gold and silver or bread and salt with the Pentacle, and Water in the Cup.
4. Use the Ritual of the Hexagram for the Invocation of the King and the Six Seniors.
5. Use the Ritual of the Pentagram for the Spirit and the Four Elements.
6. The Calvary Cross Names call forth with a word of Six Letters and command with a word of Five. They rule the Lesser Angles in which they are situated, and should be used in the preliminary invocation.
7. The Six Seniors and Kings are on a higher plane and should be invoked with the Hexagram Ritual. The Names of the Six Seniors are each of Seven letters, that of the King Eight.
8. The Deity Names consist of a Name of Three letters, Four letters and Five letters, respectively, corresponding to the Supernal Triad, IAO. Also to the triad of YHVH, Yeheshuah, Yehovashah.

9. The Name of the King and the Letters from the centres of the Great Central Crosses initiate the Whirl, and should not be used by those who do not understand its action.
10. Remember that the East is attributed to Air, South to Fire, West to Water, North to Earth, when you *summon* Spirits or Forces. When, however, you go to *seek* Spirits or Forces on their own planes, the attribution of the elements to the Cardinal points is as in the Zodiac, as follows: East to Fire, South to Earth, West to Air, North to Water.
11. Bearing this in mind, place yourself (imaginatively) in the centre of a hollow cube, standing in the centre of the Tablet of Union between the O of HCOMA and the second N of NANTA:

E	X	A	R	P
H	C	O	M	A
		x		
N	A	N	T	A
B	I	T	O	M

Now imagine the Four Elemental Tablets standing round you like the four walls of a room, that is, at the four cardinal points. This is subjective working.

12. Another method is to imagine a moonstone spheroid, containing the Universe, yourself standing as it were, at first, in the centre, and the Tablet of Union at the North and South Poles. At the same time divide the surface into four quarters, and imagine yourself outside the spheroid. This is objective working.
13. These Tablets can be applied to the Universe, to the Solar System, to the Earth, or to Man himself. "As above, so below."
14. Perhaps the most convenient method for a beginner to adopt is to apply this scheme to the

Earth, treating the Three Deity names as the Three Signs of the Zodiac in one quarter. For example, take the Fire Tablet and place OIP on the Sign Leo, TEAA in Virgo, and PDOCE in Libra. And so on with the other God Names, treating the Kerubic Sign as the *point de départ*, one quarter of a house in Astrology being roughly equal to the square of each letter.

Each of these spaces, under these circumstances, would appear to be governed by a heroic figure of, say, twelve feet high, not winged. But the Spirit Names and the Names above the Calvary Cross, even on the Earth plane, bring forth figures of tremendous size and beauty, which could easily lift a human being in the palm of the hand. From the fiery Lesser Angle of Fire, I have seen AZODIZOD, the figure being fiery red with flaming wings and hair of emerald green. ZODAZODEE, black and white, flashing and flaming. EEZODAHZOD, blue and orange, with a mist of flame about him. ZODEEZODAH, orange, with hazy gold wings like gold gauze, and nets of gold around him.

Having selected one of the above methods, let the Zelator Adeptus Minor perform the Lesser Banishing Rituals with the Sword. Invoke, with the minor implement, the Element required.

Our example being the Square of OMDI, a watery and earthy square in the Lesser Angle of Earth in the Great Southern Quadrangle or Fire Tablet, we take the Fire Wand. In the four quarters we invoke, with the equilibrating Pentagram for Actives, and the Fire Pentagram, using only the Tablet Names: "EDEL-PERNAA, (the Great King of the South). VOLEXDO and SIODA, (the two Deity Names on the Sephirothic Calvary Cross). I command ye in the Divine Name OIP TEAA PEDOCE and BITOM that the Angel who governs the Watery and Earthy square of OMDI shall obey my behest and submit to me when I utter the holy name OOMDI (pronounced Oh-Oh-Meh-Deh-ee)."

Having repeated this Invocation in the Four Quarters, turn to the East if you wish to go to the plane, or to the South if you wish to invoke the Spirits to come to you. Look at the painted Tablet which you have prepared until you can carry it in your mind, then close the eyes and vibrate the name OMDI and OOMDI until your whole body trembles and you almost feel a sensation of burning.

(The items which follow are quite open to discussion and are simply my own personal experience.—S.A.) Then pass through the Tablets and try to see some sort of landscape. My experience of this particular plane was a dull red crumbling earth. I first found myself in a Cave. As a symbol I was told that this Square of OMDI was like the roots of a tiger lily; the Square MDIO to the right, representing the Life working in it. The square IOMD to the left, represented the sap flowing through the stalk and the leaves, as it were; the Square DIOM to the left of that, the orange flower with the black spots upon it, fitly representing Air, Fire and Earth—yellow, red and black.

Afterwards I invoked the King and Six Seniors to explain the general bearings of the Quadrangle. After passing through several fiery planes, each of them of greater whiteness and brilliance than the last, I seemed to be stationed on a high tower situated in the centre of the Quadrangle between the two a's in the centre of the Great Cross, and I was told by the Six Seniors that they were partly representative of the planets, but that their Names should really be read in a circle, in a way we should be taught later, etc.

Final note. From the lectures circulated among the Adepts, (S.A. here refers to certain statements made in the *Clavicula Tabularum Enochii* which is here omitted.—I.R.), I have gathered that the Angels placed over the Kerubic Squares of the Lesser Angles of the Great Quadrangle have the following properties:

Air Angle. "Knitting together and destruction." Cen-

trifugal and centripetal forces. Expansive and contractive, etc.

Water Angle. "Moving from place to place." Motion, vibration, changing of forms.

Earth Angle. "Mechanical crafts." Creative or productive of results on the material plane.

Fire Angle. "Secrets of Humanity." Controlling human nature, clear vision, etc.

And that the Subservient Angels of these Angles, that is the Angels of the sixteen servient squares under the Sephirotic Cross, rule:

Air Angle. "Elixirs." Purification from illusions, diseases, sins, etc. by sublimation.

Water Angle. "Metals." The right methods of polarising the Soul so as to attract the LVX.

Earth Angle. "Stones." The fixing of the Higher Self in the purified body.

Fire Angle. "Transmutations." The consecration of the body and the transmutation brought about by consecration.

(It is to be noted that the Lesser Angles in each Quadrangle have identical properties and qualities differing only according to the primary Element of the Tablet in which they are situated. That is, the Lesser Angle of Air in the Air Quadrangle will be very similar in nature to the Lesser Angle of Air in the Water Tablet, or the Earth and Fire Tablets; and that the only difference between them will be in the nature of their particular Quadrangle. The Lesser Angle of Air is said to be concerned with "physic" or healing. The use of the Lesser Angle of Air in the Fire Tablet would have to be for quite different objects and purposes than for example the Air Lesser Angle of the Earth Tablet. And so for the other Lesser Angles in the primary Elements.—I.R.)

PART THREE
THE CONCOURSE
OF
THE FORCES
THE FORTY-EIGHT ANGELICAL
KEYS OR CALLS

These Calls or Keys which follow are only to be made use of with the greatest care and solemnity; especially if they be pronounced in the Angelical Language as given. Anyone profaning them by using them with an impure mind, and without a due knowledge of their attribution and application, shall be liable to bring serious spiritual and physical harm unto himself.

The first Nineteen Calls or Keys, of which 18 alone are expressed, are attributed unto, and to be used with, The Tablet of Union and the Four other Terrestrial Enochian Tablets.

The first Key hath no number and cannot be expressed, seeing that it is of the God-Head. And therefore it hath the number of O with us, though in the Angelic Orders it is called First. Therefore, their Second Key is with us the First.

Unto the Tablet of Union are attributed Six Calls, of which the First is the highest and above the other five .The remaining Twelve Calls, together with Four of those belonging unto the Tablet of Union, are allotted unto the Four Tablets of the Elements.

The First Key governeth generally, that is as a whole, the Tablet of Union. It is to be used first in all invocations of the Angels of that Tablet but *not* at all

in the invocations of the Angels of the other four Tablets.

The Second Key is to be used as an invocation of the Angels of the Letters E.H.N.B. representing the especial governance of the Spirit in the Tablet of Union. It is also to precede in the second place all invocations of the Angels of that Tablet. Like the First Key it is not to be employed in the invocations of the Angels of the four other Tablets.

(The Numbers such as 456 and 6739, etc. which occur in some of the Calls contain mysteries which are not here to be explained.)

The next Four Keys or Calls are used both in the Invocations of the Angels of the Tablet of Union, and in those of the Angels of the Four Terrestrial Tablets as well. Thus:

The Third Key is to be used for the invocation of the Angels of the letters of the line EXARP, for those of the Air Tablet as a whole, and for the Lesser Angle of this Tablet which is that of the Element itself—Air of Air.

The Fourth Key is to be used for the Invocation of the Angels of the letters of the line HCOMA, for those of the Water Tablet as a whole, and for the Lesser Angle of this Tablet—Water of Water.

The Fifth Key is to be used for the Invocation of the Angels of the letters of the line NANTA, for those of the Tablet of Earth as a whole, and for the Lesser Angle of this Tablet—Earth of Earth.

The Sixth Key is to be used for the Invocation of the Angels of the letters of the line BITOM, for those of the Tablet of Fire as a whole, and for the Lesser Angle of this Tablet—Fire of Fire.

This finishes the employment of the Keys of the Tablet of Union. The remaining Twelve Keys refer to the remaining Lesser Angles of the Four Terrestrial Tablets, as hereafter set forth in the following Table.

**KEY
No. of**

FIRST WORDS

GOVERNMENT

1st	I reign over you, saith the God of Justice.	Tablet of Union as a whole. E.H.N.B.
2nd	Can the Wings of the Winds understand your Voices of Wonder.	EXARP and Tablet of Air.
3rd	Behold, saith your God, I am a Circle, on whose hands stand Twelve Kingdoms.	IDOIGO and Air of Air.
4th	I have set my feet in the South and have looked about me, saying:	HCOMA and Tablet of Water.
5th	The Mighty Sounds have entered into the Third Angle.	NELAPR and Water of Water.
6th	The Spirits of the Fourth Angle are Nine, mighty in the Firmament of Waters.	NANTA and Tablet of Earth.
7th	The East is a House of Virgins singing praises amongst the Flames of First Glory.	CABALPT and Earth of Earth.
8th	The mid-day, the First, is as the Third Heaven made of Hyacinthine Pillars.	BITOM and Tablet of Fire.
9th	A mighty Guard of Fire with two-edged Swords naming:	RZIONR and Fire of Fire.
10th	The Thunders of Judgment and Wrath are numbered, and are harboured in the North in the likeness of an Oak.	Water of Air LILACZA.
11th	The Mighty Seats groaned aloud and there were five thunders which flew into the East.	Earth of Air AIAOAI.
12th	O you that reign in the South and are 28, the Lanterns of Sorrow.	Fire of Air AOUVRRZ.
13th	O you Swords of the South which have 42 eyes to stir up the Wrath of Sin.	Air of Water OBLGOTCA.
14th	O you Sons of Fury, the Children of the Just which sit upon 24 seats.	Earth of Water MALADI.
15th	O Thou, the Governor of the First Flame, under whose wings are 6739 which ewave.	Fire of Water IAAASD.
		Air of Earth ANGPOI.
		Water of Earth ANAEEM.
		Fire of Earth OSPMNIR.

No. of KEY	FIRST WORDS	GOVERNMENT
16th	O Thou, Second Flame, the House of Justice, which hast thy Beginnings in Glory.	Air of Fire NOALMR.
17th	O Thou Third Flame, whose wings are thorns to stir up vexation:	Water of Fire VADALI
18th	O Thou mighty Light, and burning flame of comfort.	Earth of Fire UVOLBXDO

Wherefore, unto the Tablet of AIR are attributed the 3rd, 7th, 8th, and 9th KEYS. Unto the Tablet of EARTH, the 4th, 10th, 11th, and 12th KEYS. Unto the Tablet of EARTH, the 5th, 13th, 14th, and 15th KEYS. And unto the Tablet of FIRE, the 6th, 16th, and 17th and 18th KEYS.

So that, to invoke, for example, the Angels of the line NANTA of the Tablet of Union, thou shalt first read the First and Second Keys, and then the Fifth Key, and then employ the necessary Names.

And to invoke the Angels of the Lesser Angle IDOIGO, Air Angle of the Tablet of Air, thou shalt read the Third Key only, and then employ the necessary Names.

But to invoke the Angels of the Lesser Angle VADALI, Water Angle of the Tablet of FIRE, thou shalt first read the Sixth Key, and then the 17th Key, and after that use the necessary Names. Whereas, for the Angle of FIRE OF FIRE therein, the Sixth Key alone would suffice, as also for the King and Angelical Seniors of that Tablet.

And so of the other Angles of the other Tablets, these rules shall suffice.

Now, though these CALLS are thus to be employed to aid thee in the Skrying of the Tablets in the Spirit Vision, and in magical working therewith, yet shalt thou know that they be allotted unto a much higher plane than the operation of the Tablets in the Asiatic

World. And, therefore, are they thus employed in bringing the Higher Light and the All-Potent Forces into action herein; and so also, are they not to be profaned, or used lightly with an impure or frivolous mind as before said.

Also these CALLS may be employed in the invocation of the Chiefs of the Elementals according to the title of the Book T associated therewith. And in this case, it will be well to employ the names of the Archangels Michael, Raphael, etc., and their inferiors. And thou shalt understand that these Hebrew names are more *general* as representing *Offices*; while those of the Angelic Tablets are more *particular* as representing *Natures*.

The Calls or Keys of the Thirty Aethers be all one in form, only that the particular name of the Aether in question is employed, such as ARN, ZAA, etc.

THE FIRST KEY

TABLET OF UNION.

*(Or *Sobolo*; I am not certain which.)

TABLET OF UNION

E	X	A	R	P
H	C	O	M	A
N	A	N	T	A
B	I	T	O	M

THE SECOND KEY

Rules Letters E. H. N. B. of Tablet of Union

THE THIRD KEY

- 1Behold ²Saith your God. ³I am a Circle ⁴On Whose Hands stand Twelve
 ¹*Micma* ²*Goho Mad* ³*Zir Comselha* ⁴*Zien Biah Os*
 1Kingdoms. ²Six are the Seats of Living Breath, ³The rest are as
 ¹*Londoh* ²*Norz Chis Othil Gigipah* ³*Vnd-L Chis ta*
 1Sharp Sickles ²Or the Horns of Death, ³Wherein the creatures of Earth
 ¹*Pu-Im* ²*Q Mospleh Teloch* ³*Qui-I-N Toltorg*
 1Are and are not ²Except Mine own Hands ³Which also sleep ⁴And shall rise.
 1*Chis I Chis-Ge* ²*In Ozien* ³*Ds T Brgdo* ⁴*Od Torzul.*
 1In the first I made you ²Stewards and placed ³You in seats Twelve of
 ¹*I Li E Ol* ²*Balzarg Od Aala* ³*Thiln Os*
 1Government, ²Giving unto ³Every one of you ⁴Power successively ⁵Over
 ¹*Netaab* ²*Dluga Vonsarg* ³*Lonsa* ⁴*Cap-Mi Ali* ⁵*Vors*
 1Four Five and Six, ²The True Ages of Time: ³To the intent that from
 ¹*CLA* ²*Homil Cocasb* ³*Fafen*

- 1 The Highest Vessels 2 And 3 The corners of 4 Your governments
 1 Izizop 2 Od 3 Miinoag 4 De Gnetaab
 1 Ye might work My power: 2 Pouring down 3 The Fires of Life and Increase
 1 Vaun 2 Na-Na-E-El 3 Panpir 4 Malpир
 1 Continually upon the Earth. 2 Thus ye are become 3 The Skirts of
 1 Pild Caosg 2 Noan 3 Vnalah
 1 Justice and Truth. 2 In the Name of the Same 3 Your God 4 Lift up, 5 I say
 1 Balt Od Vaoan. 2 Do-O-I-A p 3 Mad 4 Goholor 5 Gohus
 1 Yourselves. 2 Behold His mercies 3 Flourish 4 And His Name is become
 1 Amiran 2 Micma Iehusoz 3 Ca-Cacom 4 Od Do-O-A-In Noar
 1 Mighty 2 Amongst us, 3 In Whom we say: 4 Move, 5 Descend and
 1 Mica-Olz 2 A-Ai-Om 3 Casarmg Gohia 4 Zazar 5 Vniglag Od
 1 Apply yourselves unto us, 2 As unto the Partakers of 3 The Secret Wisdom of
 1 Im-Va-Mar Pugo 2 Plapli 3 Ananael
 1 Your Creation.
 1 Qa-A-An.
 EXARP, AIR.

THE FOURTH KEY

- 1 I have set 2 My feet in 3 The South 4 And have looked about me 5 Saying:
 1 Othil 2 Lusdi 3 Babage 4 Od Dorpha 5 Gohol
 2 Are not 1 The Thunders of Increase 3 Numbered 4 Thirty-three
 1 G-Chis-Ge 2 Avavago 3 Cormp 4 P D
 1 Which reign 2 In the Second Angle? 3 Under Whom 4 I have placed
 1 Ds Sonf 2 Vi-Vi-Iv 3 Casarmi 4 Oali
 1 Nine Six Three Nine 2 Whom None 3 Hath yet numbered but One:
 1 MAPM 2 Sobam Ag 3 Cormpo Crp L
 1 In Whom 2 The Second Beginning of things 3 Are and wax strong,
 1 Casarmg 2 Cro-Od-Zi 3 Chis Od Vgeg
 1 Which also successively 2 Are the 3 Numbers of Time 4 And their powers
 1 Ds T Capimali 2 Chis 3 Capimaon 4 Od Lonshin
 1 Are as the first 2 4 5 6. 3 Arise 4 Ye Sons of Pleasure. 5 And visit the Earth:
 1 Chis Ta L-O 2 CLA 3 Torzu 4 Nor- Quasahi 5 Od F Caosga
 1 For I am the Lord 3 Your God 2 Which is 4 And liveth for ever.
 1 Bagle Zire 2 Mad 3 Ds I 4 Od Apila.
 1 In the Name of the Creator, 2 Move and 3 Show yourselves
 1 Do-O-A-Ip Qaal 2 Zazar Od 3 Zamran
 1 As pleasant deliverers 2 That you may praise Him 3 Amongst
 1 Obelisong 2 Rest-El 3 Aaf

¹The Sons of Men.

¹Nor- Molap.

HCOMA, Water.

THE FIFTH KEY

- ¹The Mighty Sounds ²Have entered ³Into the Third Angle ⁴And
 ¹Sapah ²Zimii ³D U-I-V ⁴Od
- ¹Are become ²As Olives ³In the Olive Mount ⁴Looking with gladness
 ¹Noas ²Ta Qanis ³Adroch ⁴Dorphal
- ¹Upon the Earth ²And ³Dwelling in ⁴The brightness of the Heavens
 ¹Caosg ²Od ³Faonts - ⁴Piripsol
- ¹As continual comforters. ²Unto whom ³I fastened ⁴Pillars of Gladness
 ¹Ta Blior ²Casarm ³A-M-Ipzi ⁴Nazarth
- ¹19 ²And gave them ³Vessels ⁴To water the Earth ⁵With all her creatures:
 ¹AF ²Od Dlugar ³Zizop ⁴Zlida Caosgi ⁵Tol Torgi
- ¹And ²They are the ³Brothers ⁴Of the First ⁵And the Second
 ¹Od ²Z Chis ³E Siasch ⁴L ⁵Ta-Vi-U
- ¹And the beginning of their own ²Seats ³Which are garnished with
 ¹Od Iaod ²Thild ³Ds
- ¹Continual Burning Lamps ²6, 9, 6, 3, 6 ³Whose Numbers
 ¹Hubar ²P E O A L ³Soba Cormfa
- ¹Are as the First, ²The Ends, ³And the Content ⁴Of Time
 ¹Chis Ta La ²Vls ³Od Q- ⁴Cocash
- ¹Therefore come ye ²And obey your creation. ³Visit us ⁴In peace
 ¹(E) Ca Niis ²Od Darbs Qaas ³F ⁴Etharzi
- ¹And comfort. ²Conclude us ³Receivers of ⁴Your Mysteries. ⁵For why?
 ¹Od Bliora ²Ia-Ial ³Ed-Nas ⁴Cicles ⁵Baglé
- ¹Our Lord and Master is the All One!
 ¹Ge-Iad I L

NANTA, Earth.

THE SIXTH KEY

- ¹The Spirits of ²The Fourth Angle ³Are Nine, ⁴Mighty in the Firmament
 ¹Gah ²S Diu ³Chis Em ⁴Micalzo Pil-
- ¹Of Waters: ²Whom the First hath planted ³A Torment to the Wicked
 ¹Zin ²Sobam El Harg ³Mir Babalon
- ¹And ²A Garland to the Righteous: ³Giving unto them Fiery Darts
 ¹Od ²Obloc Samwelg ³Dlugar Malprg
- ¹To Vanne ²The Earth, ³And ⁴7, 6, 9, 9 ⁵Continual Workmen
 ¹Ar ²Caosgi ³Od ⁴A C A M ⁵Canal

1 Whose courses visit 2 With comfort 3 The Earth, 4 And are in government
 1 Sobol Zar F 2 Bliard 3 Caosgi 4 Od Chisa Netaab
 1 And continuance as 2 The Second 3 And the Third. 4 Wherefore,
 1 Od Miam Ta 2 Viv 3 Od D 4 Darsar
 1 Hearken unto my voice. 2 I have talked of you 3 And I move you
 1 Solpeth Bi-En 2 B-Ri-Ta 3 Od Zacam
 1 In power and presence: 2 Whose 3 Works 4 Shall be a Song of Honour
 1 G-Micalza 2 Sobol 3 Ath 4 Trian Lu-Ia Hé
 1 And the praise of your God. 2 In your creation.
 1 Od Ecrin Mad 2 Qaa-On.
 BITOM, Fire.

THE SEVENTH KEY

1 The East 2 Is a House of Virgins 3 Singing praises 4 Amongst the Flames
 1 Raas 2 I Salman Paradiz 3 Oe-Crimi 4 Aao Ial-
 1 Of First Glory, 2 Wherein 3 The Lord hath opened His mouth 4 And they are
 1 Pir-Gah* 2 Qui-In 3 Enay Butmon 4 Od I
 1 Become 2 28 3 Living Dwellings 4 In whom 5 The Strength of Man
 1 Noas 2 NI 3 Paradial 4 Casarmg 5 Vgear
 1 Rejoiceth 2 And 3 They are appareled with 4 Ornaments of brightness
 1 Chirlan 2 Od 3 Zonac 4 Luciferian
 1 Such as work 2 Wonders on all Creatures. 3 Whose Kingdoms 4 And
 1 Cors Ta Vaul 2 Zirn Tol Hami 3 Sobol Ondoh 4 Od
 1 Continuance 2 Are as 3 The Third 4 And Fourth, 5 Strong Towers 6 And
 1 Miam 2 Chis Ta 3 D 4 Od Es 5 V-Ma-Dea 6 Od
 1 Places of Comfort, 2 The Seat of Mercy 3 And Continuance.
 1 Pi-Bliar 2 Othil Rit 3 Od Miam
 1 O ye Servants of Mercy 2 Move, 3 Appear, 4 Sing praises 5 Unto the Creator!
 1 C-Noqol Rit 2 Zazar 3 Zamran 4 Oe-Crimi 5 Qaada.
 1 And be mighty 2 Amongst us! 3 For to 4 This Remembrance
 1 Od O-Micaolz 2 Aaiom 3 Bagle 4 Papnor
 1 Is given power, 2 And our strength 3 Waxeth strong 4 In Our Comforter!
 1 I Dlugam Lonshi 2 Od Vmplif 3 V-Ge-Gi 4 Bigliad
 Water of AIR.
 (* Note: IALPRG "Burning Flames" in the Second Call.—I.R.)

THE EIGHTH KEY

1 The Mid-Day, 2 The First, 3 Is as the Third Heaven 4 Made of Hyacinthine
 1 Bazm 2 Elo 3 I Ta Piripson 4 Oln Nazavabh

1 Pillars 26 3 In whom the Elders 4 Are become strong, 5 Which I have
 2 OX 3 Casarmg Vran 4 Chis Vgeg 5 Ds
 1 Prepared 2 For My own Righteousness 3 Saith the Lord, 4 Whose long
 1 Abramg 2 Baltoha 3 Goho Iad 4 Soba
 1 Continuance 2 Shall be as Buckles 3 To the Stooping Dragon 4 And like
 1 Mian 2 Trian Ta Lolcis 3 Abai-Vovin 4 Od
 1 Unto the Harvest of a Widow. 2 How many 3 Are there 4 Which remain in
 1 Aziagiar Rior 2 Irgil 3 Chis Da 4 Ds Pa-Aox
 1 The glory 2 Of the Earth, 3 Which are, 4 And shall not see 5 Death until
 1 Busd 2 Caosgo 3 Ds Chis 4 Od Ip Uran 5 Teloch Cacrg
 1 This House 2 Fall, 3 And the Dragon sink? 4 Come away!
 1 Oi Salman 2 Loncho 3 Od Vovina Carbas 4 Niiso
 1 For the Thunders 2 Have spoken! 3 Come away! 4 For the Crown of the
 1 Baglé Avavago 2 Gohon 3 Niiso 4 Baglé Momao
 1 Temple 2 And the Robe 3 of Him 4 That Is 5 Was 6 And Shall Be Crowned
 1 Siaion 2 Od Mabza 3 Iad 4 O I 5 As 6 Momar
 1 Are Divided. 2 Come! 3 Appear unto 4 The Terror of 5 The Earth
 1 Poilp 2 Niis 3 Zamran 4 Ciaofi 5 Gaosgo
 1 And unto our Comfort 2 And 3 Of such as are prepared.
 1 Od Bliors 2 Od 3 Corsi Ta Abramig.
 Earth of AIR.

THE NINTH KEY

1 A Mighty 2 Guard 3 Of Fire with Two-edged Swords 4 Flaming,
 1 Micaolz 2 Bransg 3 Prgel Napea 4 Ialpor
 1 Which have 2 Vials 3 Eight 4 Of Wrath 5 For two times and a half,
 1 Ds Brin 2 Efafafe 3 P 4 Vonpho 5 Olani Od Obza
 1 Whose Wings are of 2 Wormwood 3 And of the Marrow 4 Of Salt,
 1 Sobol Vpaah Chis 2 Tatan 3 Od Tranan 4 Balie
 1 Have settled 2 Their feet in the 3 West 4 And are measured
 1 Alar 2 Lusda 3 Soboln 4 Od Chis Holq
 1 With their Ministers 29996. 3 These gather up 4 The moss of the Earth
 1 C Noqodi 2 CIAL 3 Vnal Aldon 4 Mom Caosgo
 1 As the rich man 2 Doth his treasure. 3 Cursed 4 Are they whose
 1 Ta Las Ollor 2 Gnay Limlal 3 Amma 4 Chis Sobca
 1 Iniquities they are. 2 In their eyes are millstones 3 Greater than the Earth,
 1 Madrid Z Chis 2 Ooanoan Chis Aviny 3 Drilpi Caosgin
 1 And from their mouths run seas of blood. 2 Their heads 3 Are covered
 1 Od Butmoni Parm Zumvi Cnila 2 Daxis 3 Ethamza

- 1 With diamonds 2 And upon their hands 3 Are 4 Marble sleeves.
 1 *Childao* 2 *Od Mirc Ozol* 3 *Chis* 4 *Pidiae Colla.*
 1 Happy is he on whom 2 They frown not. 3 For why?
 1 *Vlcinina Sobam* 2 *Vcim* 3 *Bagle?*
 1 The God of Righteousness 2 Rejoiceth in them. 3 Come away! 4 And not
 1 *Iad Baltoh* 2 *Chirlan Par.* 3 *Niiso* 4 *Od Ip*
 1 Your vials 2 For the time is 3 Such as requireth comfort.
 1 *Efafase* 2 *Baglé A Cocasb I* 3 *Cors Ta Vnig Blior.*

Fire of AIR.

THE TENTH KEY

- 1 The Thunders of Judgment and Wrath 2 Are Numbered 3 And
 1 *Coraxo* 2 *Chis Cormp* 3 *Od*
 1 Are harboured 2 In the North in the likeness 3 Of an Oak 4 Whose branches
 1 *Blans* 2 *Lucal Aziazar* 3 *Paeb* 4 *Sobol Ilonon*
 1 Are 2 22 3 Nests 4 Of Lamentation 5 And Weeping, 6 Laid up for the Earth,
 1 *Chis* 2 *OP* 3 *Virq* 4 *Eophan* 5 *Od Raclir* 6 *Maasi Bagle Caosgi,*
 1 Which burn night 2 And day: 3 And vomit out 4 The Heads of Scorpions
 1 *Ds Ialpon Dosig* 2 *Od Basgim,* 3 *Od Oxex* 4 *Dazis Siatris*
 1 And Live Sulphur, 2 Mingled with Poison. 3 These be 4 The Thunders
 1 *Od Salbrox,* 2 *Cinxir Faboan* 3 *Unal Chis* 4 *Const*
 1 That 2 5678 3 Times 4 (in ye 24th part) of a moment roar
 1 *Ds* 2 *DAOX* 3 *Cocasg* 4 *Ol Oanio Yorb*
 1 With an hundred mighty earthquakes 2 And a thousand times
 1 *Vohim Gizyax* 2 *Od Matb Cocasg*
 1 As many surges 2 Which rest not 3 Neither 4 Know any 5 Echoing
 1 *Plosi Molvi* 2 *Ds Page Ip* 3 *Larag* 4 *Om Droln* 5 *Matorb*
 1 Time herein. 2 One rock 3 Bringeth forth a thousand 4 Even as
 1 *Cocasb Emna* 2 *L Patralx* 3 *Yolci Matb* 4 *Nomig*
 1 The heart of man doth his thoughts. 2 Woe! 3 Woe! Woe! Woe!
 1 *Monons Olora Gnay Angelard* 2 *Ohio* 3 *Ohio Ohio Ohio*
 1 Woe! Woe! 2 Yea Woe! 3 Be to the Earth, 4 For her iniquity 5 Is, 6 Was,
 1 *Ohio Ohio* 2 *Noib Ohio* 3 *Caosgon* 4 *Bagle Madrid* 5 *I* 6 *Zir*
 1 And shall be great. 2 Come away! 3 But not your mighty sounds.
 1 *Od Chiso Drilpa* 2 *Niiso* 3 *Crip Ip Nidali.*

Air of WATER.

THE ELEVENTH KEY

- 1 The Mighty Seat 2 Groaned aloud 3 And there were 4 Five 5 Thunders
 1 *Oxiayal* 2 *Holdo* 3 *Od Zirom* 4 *O* 5 *Coraxo*

THE TWELFTH KEY

1 O You that reign in the South 2 And are 3 28 4 The Lanterns of Sorrow,
 1 Nonci Ds Sonf Babage 2 Od Chis 3 OB 4 Hubardo Tibibp
 1 Bind up your girdles 2 And visit us! 3 Bring down your Train 4 3663.
 1 Allar Atraah 2 Od Ef 3 Drix Fafen 4 MIAN
 1 That the Lord may be magnified, 2 Whose Name amongst you 3 Is Wrath.
 1 Ar Enay Ovof 2 Sobol Ooain 3 I Vonph
 1 Move, 2 I say, 3 And show yourselves. 4 Open the Mysteries of your
 1 Zacar 2 Gohus 3 Od Zamran 4 Odo Cicle
 1 Creation. 2 Be friendly unto me! 3 For I am the servant 4 Of the same
 1 Qaa 2 Zorge 3 Lap Zirdo Noco
 1 Your God, 2 The true worshipper of the Highest.
 1 Mad 2 Hoath Iaida.

THE THIRTEENTH KEY

¹O You Swords of ²The South ³Which have ⁴2 ⁵Eyes to stir up the Wrath
¹Napeai ²Babage ³Ds Brin ⁴VX ⁵Ooaona Lring Vonph
¹Of Sin: ²Making men drunken, ³Which are empty. ⁴Behold the Promise of
¹Doalim ³Eolis Ollog Orsba ²Ds Chis Affa ⁴Micma Isro
¹God and His power, ²Which is called amongst you a Bitter Sting!
¹Mad Od Lonshi Tox* ²Ds I Vmd Aai Grosb
¹Move ²And ³Show yourselves. ⁴Open the Mysteries of ⁵Your Creation.
¹Zacar ²Od ³Zamran ⁴Odo Cicle ⁵Oaa

Air of EARTH.

* “Lonshi Tox” means “The power of Him.”

THE FOURTEENTH KEY

1 You Sons of Fury, 2The Children of the Just, 3Which sit upon 424
 1*Noromi Baghie* 2*Pashs Oiad* 3*Ds Trint Mirc* 4*OL*
 1 Seats, 2Vexing all creatures 3Of the Earth 4With age, 5Which have under
 1*Thil* 2*Dods Tol Hami* 3*Caosgi* 4*Homin* 5*Ds Brin Oroch*
 You 1636. 2Behold the Voice of God! 3The Promise of Him Who is
 1*QUAR* 2*Micma Bialo Iad* 3*Isro Tox Ds I*
 1Called amongst you 2Fury or Extreme Justice. 3Move and show your-
 1*Vmd Aai* 2*Baltim* 3*Zacar Od Zamran*
 1selves. 2Open the Mysteries of 3Your Creation. 4Be friendly unto me.
 2*Odo Cicle* 3*Qaa* 4*Zorge*
 1For I am 2The servant of the same your God, 3The true worshipper of
 1*Lap Zirdo* 2*Noco Mad* 3*Hoath*

The Highest.
Iaida.
Water of EARTH.

THE FIFTEENTH KEY

¹For I am ²The servant of the same your God, ³The true worshipper of
¹Lap Zirdo ²Noco Mad ³Hoath
¹The Highest.
¹Iaida

Fire of EARTH.

THE SIXTEENTH KEY

¹O Thou of the Second Flame, ²The House of Justice, ³Who hast Thy
Ilm Viv Ialprt ²Salman Bala ³Ds A

¹Beginning in Glory, ²And shalt comfort the Just, ³Who walkest on
¹*Cro-Odzi Busd* ²*Od Bliorax Balit* ³*Ds Insi*
¹The Earth with Feet ²8763, ³Which understand and separate creatures.
¹*Caosgi Lusdan* ²*EMOD* ³*Ds Om Od Tliob*
¹Great art Thou ²In the God of Conquest. ³Move and show yourselves!
¹*Drilpa Geh Ils* ²*Mad Zilodarp* ³*Zacar Od Zamran*
¹Open the Mysteries of ²Your Creation. ³Be friendly unto me! ⁴For
¹*Odo Cicle* ²*Qaa* ³*Zorge* ⁴*Lap*
¹I am the servant of ²The same your God: ³The true worshipper of
¹*Zirdo Noco* ²*Mad* ³*Hoath*
¹The Highest.
¹*Iaida.*
Air of FIRE.

THE SEVENTEENTH KEY

1 O Thou Third Flame 2 Whose Wings are Thorns 3 To stir up vexation:
 1 *Ils D Ialpirt* 2 *Soba Vpaah Chis Nanba* 3 *Zixlay Dodseh*
 1 And Who hast 2 7336 3 Living Lamps 4 Going before Thee:
 1 *Od Ds Brint* 2 *TAXS* 3 *Hubardo* 4 *Tastax Ilsi*
 1 Whose God is Wrath 2 In Anger. 3 Gird up Thy Loins 4 And hearken.
 1 *Soba Iad I Vonpho* 2 *Vnph* 3 *Aldon Dax Il* 4 *Od Toatar.*
 1 Move and show yourselves. 2 Open the Mysteries of 3 Your Creation.
 1 *Zacar Od Zamran* 2 *Odo Cicle* 3 *Qaa*
 1 Be friendly unto me. 2 For I am 3 The servant of 4 The same your God:
 1 *Zorge* 2 *Lap Zirdo* 3 *Noco* 4 *Mad*
 1 The true worshipper of 2 The Highest.
 1 *Hoath* 2 *Jaida.*

Water of FIRE.

THE EIGHTEENTH KEY

1 O Thou 2 Mighty Light 3 And Burning Flame of 4 Comfort which openest
 1 *Ils* 2 *Micaolz Olprt* 3 *Od Ialprt* 4 *Bliors Ds Odo*
 1 The Glory of God 2 Unto the Centre of the Earth, 3 In Whom the 4 *6332*
 1 *Busdir Oiad* 2 *Ovoars Caosgo* 3 *Casarmg* 4 *ERAN*
 1 Secrets 2 Of Truth have their abiding, 3 Which is called 4 In Thy Kingdom
 1 *Laiad* 2 *Brints Casafam* 3 *Ds I Vmd* 4 *Aqlo Adohi*
 1 Joy 2 And not to be measured. 3 Be Thou a Window of Comfort unto me.
 1 *Moz* 2 *Od Ma-Of-Fas* 3 *Bolp Como Bliort Pambt*
 1 Move and show yourselves. 2 Open the Mysteries of 3 Your Creation.
 1 *Zacar Od Zamran* 2 *Odo Cicle* 3 *Qaa*

These first eighteen CALLS are in reality nineteen—that is nineteen in the Celestial Orders, but with us, that First Table hath no CALL and can have no CALL seeing it is of the GOD-HEAD.

Thus, then, with us it hath the number of "o", though with them, that of "I" (even as the first Key of the Tarot is numbered "o"); and therefore, that which is with us the eighteenth KEY, is with them the nineteenth.

After these first eighteen, follow the CALLS and KEYS of the AIRES or 30 AETHERS, which are the same in substance, though varied by the NAME belonging thereto.

1. LIL	11. ICH	21. ASP
2. ARN	12. LOE	22. LIN
3. ZOM	13. ZIM	23. TOR
4. PAZ	14. VTA	24. NIA
5. LIT	15. OXO	25. VTI
6. MAZ	16. LEA	26. DES
7. DEO	17. TAN	27. ZAA
8. ZID	18. ZEN	28. BAG
9. ZIP	19. POP	29. RII
10. ZAX	20. CHR	30. TEX

THE CALL
OF THE
THIRTY AETHYRS

¹The Heavens which dwell in ²The First Aire ³Are Mighty in the
¹*Madriaax Ds Praf* ²*LIL* ³*Chis Micaolz*
¹Parts of the Earth ²And execute the Judgment of the highest! Unto
¹*Saanir Caosgo* ²*Od Fisis Balzizras Iaida*

- 1 You it is said: 2 Behold the Face of your God, 3 The Beginning of
 1 *Nonca Gohulim* 2 *Micma Adoian Mad* 3 *Iaod*
 1 Comfort, 2 Whose Eyes are the Brightness of the Heavens, 3 Which
 1 *Bliorb* 2 *Soba Ooaona Chis Luciftias Piripsol* 3 *Ds*
 1 Provided 2 You for the Government of Earth 3 And her Unspeakable
 1 *Abraassa* 2 *Noncf Netaaib Caosgi* 3 *Od Tilb Adphaht*
 1 Variety, 2 Furnishing you with a Power Understanding 3 To dispose all
 1 *Damploz* 2 *Tooot Noncf G Micalz Oma* 3 *Lrasd Tol*
 1 Things according to 2 The Providence of Him 3 That sitteth on the Holy
 1 *Glo Marb* 2 *Yarry* 3 *Idoigo*
 1 Throne: 2 And rose up in the Beginning saying: 3 The Earth
 2 *Od Torzulp Iaodaf Gohol* 3 *Caosga*
 1 Let her be governed 2 By her parts and let there be 3 Division in her
 1 *Tabaord* 2 *Saanir Od Christeos* 3 *Yrpoil Tiobl*
 1 That the glory of her 2 May be always drunken 3 And vexed in itself.
 1 *Busdir Tilb* 2 *Noaln Paid Orsba* 3 *Od Dodrmni Zylna.*
 1 Her course let it round (or run) 2 With the Heavens, and as
 1 *Elzap Tilb Parm* 2 *Gi Piripsax, Od Ta*
 1 An handmaid let her serve them. 2 One season, let it confound another
 1 *Qurlst Booapis* 2 *L Nimb Oucho Symp*
 1 And let there be no creature 2 Upon or within her 3 One and the same.
 1 *Od Christeos Ag Toltorn* 2 *Mirc Q Tiobl* 3 *L El*
 1 All her members 2 Let them differ in their qualities, 3 And let there be
 1 *Tol Paombd* 2 *Dilzmo As Pian* 3 *Od Christeos*
 1 No one creature equal with another. 2 The reasonable creatures of
 1 *Ag L Toltorn Parach Asymp* 2 *Cordziz*
 1 The Earth, or Man, 2 Let them vex and weed out one another: 3 And
 2 *Dodpal Od Fifalz L Smnad* 3 *Od*
 1 Their dwelling places 2 Let them forget their names. 3 The work of Man
 1 *Fargt* 2 *Bams Omaoas* 3 *Conisbra*
 1 And his pomp 2 Let them be defaced. 3 His buildings, let them become
 1 *Od Avavox* 2 *Tonug* 3 *Orsca Tbl Noasm*
 1 Caves 2 For the beasts of the field! 3 Confound her understanding with
 1 *Tabges* 2 *Levithmong* 3 *Unchi Omp Tibl*
 1 Darkness. 2 For why? 3 It repenteth Me that I have made Man.
 1 *Ors* 2 *Bagle* 3 *Moóoah Ol Cordziz.*
 1 One while let her be known, 2 And another while a stranger. 3 Because
 1 *L Capimao Ixomaxip* 2 *Od Cacocasb Gosaa* 3 *Baglen*

- ¹She is the bed of an harlot, ²And the dwelling place of ³Him that is
¹*Pii Tianta A Babalond,* ²*Od Faorgt* ³*Teloc Vo-*
¹Fallen.
^{Vim.}
¹O Ye Heavens, Arise! ²The Lower Heavens beneath you,
¹*Madriiax Torzu* ²*Oadriax Orocha*
¹Let them serve you! ²Govern those that govern. ³Cast down such as
¹*Aboapri* ²*Tabaori Priaz Ar Tabas* ³*Adrpan Cors Ta*
¹Fall. ²Bring forth with those that increase, ³And destroy the rotten.
¹*Dobix* ²*Iolcam Priazi Ar Coazior* ³*Od Quasb Qtung.*
¹No place let it remain in one number. ²Add and diminish until
¹*Ripir Paoox Sa La Cor* ²*Vml Od Prdzar Cacrg*
¹The Stars be numbered.
¹*Aoiveae Cormpt.*
¹Arise! Move! ²And appear before ³The Covenant of His Mouth
¹*Torzu Zacar* ²*Od Zamran Aspt* ³*Sibsi Butmona*
¹Which He hath sworn ²Unto us in His Justice. ³Open the Mysteries of
¹*Ds Surzas* ²*Tia Baltan.* ³*Odo Ciclé*
¹Your Creation ²And make us Partakers of ³The Undefiled Knowledge.
¹*Qaa* ²*Od Ozozma Plapli* ³*Iadnamad.*

Footnote: In Equinox Volume 5, Alierster Crowley has published a series of visions, using the Calls of the Thirty Aethyrs in order to investigate and thus ascertain the nature of these Aethyrs.

PART FOUR
THE CONCOURSE
OF
THE FORCES
ENOCHIAN OR ROSICRUCIAN CHESS

This is one of the sub-divisions of the Angelic system of Tablets about which, sad to say, very little can be said. No one in the Order, or my Temple, seemed to know anything about it. Whether this same condition applies to the other Temples is hard to say, though, from conversation with certain of the Adepts of those Temples, I gather the same conditions there prevailed. Nothing that was of practical value, as throwing any light on the nature and function of the game, was thrown on the subject by any of the Order members within the sphere of my acquaintance. It is probable that the knowledge of this system died with the early members. All that I ever heard were fulsome praises of its remarkable divinatory capacity, together with quite a few amusing comments by those who manifestly knew nothing about it, though no precise indication was conveyed as to its procedure. On two of three occasions I have asked Adepts of the rank of ⑦ = ④ to play a game with me using my chess pieces and boards, though each politely backed out of the invitation. Also the unmounted state of the Order chess-pieces was a clear indication that they had never and could never have been employed—like other aspects of the Order teaching. And the actual documents on the subject that were shown to me were vague and obviously incomplete, giving no indication as to the true nature of this matter. No doubt it was intended, by

those who wrote the papers and devised the system, that the Adept should apply his own ingenuity to the bare-bones provided of the game, and formulate from that skeleton outline, as from the Enochian Tablets themselves, a complete system of initiation, and a profound magical philosophy. It is not therefore my intention to say very much about Rosicrucian chess, although it can be stated that the perspicacious student will divine ideas of great import and discover a depth of magical significance hidden under the cloak of an apparently trivial game.

However, the student who has mastered the foregoing sections of the Book of the Concourse of the Forces will no doubt be able to divine the relationship existing between the profundities of the Enochian Tablets and this chess-game. It will have been necessary as a preliminary step to have become perfectly familiar with the attributions of the Squares, so that any pyramid can be built up instantaneously in the imagination too. By this, I mean, that while playing a chess-game, the movement of a piece from one square to another should provide much material for thought, for the squares on the boards, as on the Tablets, may be formulated as Pyramids. Some experience, also, in employing the Pyramids for skrying in the Spirit-Vision will be required before any real appreciation of Enochian chess can be acquired.

In this game, the pieces are Egyptian god-forms, and the boards are certain adaptations of the Enochian Tablets. The Tablet of Union, however, is not used. Tablets are reproduced as Chess-boards minus the Great Central Cross, the Sephirotic Cross, and the Kerubic Squares over the Calvary Cross in each Lesser Angle. This leaves only the Servient squares in each of the Four Lesser Angles—sixteen in number, which gives us sixty-four squares per board—the number of squares in the ordinary chess-board.

One of the papers written by Greatly Honoured Fratre N.O.M., gives a short history of Chess as it was

derived from the Indian Chaturanga, the Persian Shatranji, and the Arabic Chess. But since it contains very little that is of any practical import, I have thought better not to include it.

A few words now as to the nature of the Boards. The Boards consist of the purely elemental part of each Tablet. There is nothing in the symbolic structure of the Board to suggest the operation of the Spirit in any of its aspects through the Elements. This operation of the Spirit and its potencies, however, is indicated not by the squares, but by the pieces and their movements over the board.

To be of any real magical value, the board should be a sort of Talisman or Flashing Tablet. That is, it should be fully painted, showing all the triangles of the Pyramids as brightly and as flashingly as possible. The little flat squares shown at the summit of the Pyramid, indicating the throne of the god-form, are not necessary on these boards. The triangles are completely formed, and the resulting pyramidal shape is not truncated. The four Angles of each Tablet will thus stand out quite brightly, since the elemental colour of the quarter will show its nature, even though the triangles of yellow, blue, black and red will jostle each other cheek by jowl. When fully painted, the board is most impressive as a flashing Tablet. The student may know he has done his work properly when there appear white flashings at the angles of the squares. This is important, for the object of a flashing Tablet is to attract an appropriate type of force. And if these chess-boards are made as Flashing Tablets, they will automatically attract force and their utilisation will become the more significant. In brief, each square is, as it were, the name and symbolic address of a different Angelic force. The flashing squares will attract the commencement of the operation of that type of Angelic power, and the movement of the Chess God-forms over the squares may produce even brighter flashes and indicate the operation of the divine forces

therein. With these hints the student is left to work this out for himself.

There will be, in short, four different Boards. Each is representative of one of the Four Quadrangles or Watch-towers of the Elements, and the Angelic Names on the latter will be implied on the Boards even although no letters or Names are painted on them. The use of any of the four Boards will depend upon particular purposes, and the attributions of Elements as in the diverse schemes of Divination will determine which of the four boards must be used at any given time. In Tarot, the Element of Air, the Sword suit, indicates Sickness and Sorrow and unhappiness generally. Hence, in Enochian chess, for divining for some such question as touches upon trouble or unhappiness the Air Board would be employed. The Fire Board will represent the Tarot suit of Wands, implying swiftness, energy, activity. The Water Board indicates the Tarot suit of Cups of pleasure, happiness, merry-making, and marriage. The Earth Board will refer to all material plane matters of money, work, employment, occupation, and so forth.

The Four Boards of the Rosicrucian game, although different, nevertheless agree in certain particulars. In each board it is convenient to speak of the arrangement of the Lesser Angles as an Upper and Lower Rank—Air and Water forming the Upper Rank, and Earth and Fire the Lower.

It is evident that the columns of the one Rank are continuous with those of the other; and in this continuity a certain regular rule is observable. Every column of eight squares commencing in the Upper Rank is continued below by a column of the opposite Element.

Thus the Fiery columns below invariably stand on the Watery columns; the Watery on the Fiery; the Airy on the Earthy; and the Earthy on the Airy.

A different arrangement of the horizontal Files or Ranks of Squares is observable, and there is a difference in the Upper and Lower Tablets.

In the Upper Tablets the Kerubic Rank of squares is continuous with the Elemental Rank; and the Cardinal is continuous with the Common sign Rank, whereas in the lower Tablets of Earth and Fire the various Ranks—Kerubic, Cardinal, etc., are continuous right across the board.

The pieces employed are, as previously remarked, Egyptian God-forms. A full set of chess-pieces numbers twenty men and sixteen pawns. (Note the possible relationship of the thirty-six pieces to the thirty-six decanate cards of the Tarot.) The game is played by four players, representing the Four Lesser Angles of the Board, thus giving each player one set of five pieces and four pawns. The five pieces represent the operation of the Spirit and Four Elemental Rulers—the Five points of the Pentagram, the five letters of YHShVH, and the Tarot Ace and Court Cards. The pawns are their servants or vice-gerents. Strictly to be in order, each of the twenty principal pieces represents a different God-form, thus:

Fire set.

King	Kneph
Knight	Ra
Queen	Sati-Ashtoreth
Bishop	Toum
Castle	Anouke

Air set.

King	Socharis
Knight	Seb
Queen	Knousou Pekht
Bishop	Shu Zoan
Castle	Tharpeshest

Water set.

King	Ptah
Knight	Sebek
Queen	Thouerist
Bishop	Hapimon
Castle	Shooeu-tha-ist

King—Osiris
Knight—Horus
Queen—Isis
Bishop—Aroueris
Castle—Nephthys.

However, this tends to confusion, creating in practice far too complex a game. It will be found that four sets of the same five god-forms will suffice. There are only five major god-forms, the others being variations or different aspects of those types. These are:

Osiris, bearing crook, scourge, Phoenix wand. He is represented as sitting on a throne, silent unmoving. He is the *King* and represents Spirit, the operation of the Great Cross in the Tablets. He corresponds to the Ace in Tarot, the root-force of any element.

Horus, a God with Hawk's head, double mitre, and standing upright, as though to stride forward. He is the *Knight* of Enochian Chess and represents the operation of the ten-squared Sephirotic Cross in the Fire Angle of any Tablet or Board, and corresponds to the King in the Tarot, the figure astride a horse.

Isis, an enthroned Goddess with a Throne symbol mounted on the vulture head-dress. In Rosicrucian Chess, Isis is the *Queen*, and represents the operation of the Sephirotic Cross in the Water Angle of any Tablet. She corresponds to the Tarot Queen who is shown seated on a throne.

Aroueris, a human shaped God, with a double mitre. He is the *Bishop* in Enochian chess, and his form is that of a standing figure, to indicate his swift action. He represents the operation of the Sephirotic Cross in the Airy Angle of any Tablet, and represents the Prince or Knight of the Tarot—the figure driving a chariot.

Nephthys, a Goddess with an Altar or Crescent symbol above the vulture head-dress. She is the *Castle* or *Rook* of the Chess game. This piece is always represented as somewhat larger than the others, and is

enclosed within a rectangular frame, within which she is enthroned. Her office is the representation of the operation of the Sephirothic Cross in the Earth Angle of any Tablet, and represents the Princess or Knave of the Tarot—the Amazon figure who stands alone.

These are the five principal forms used for each of the four angles of the Board. Some difference should be made in the tone of the colouring of the front or face of the piece to indicate its angle on the board. Coloured bands may suffice for this purpose. Moreover the back of the piece—for it is customary to use flat pieces, not round as in ordinary chess—should be painted in the appropriate colour of the element it represents so as to avoid confusion in the recognition of its power. Thus the back of the King, as Osiris form, should be painted white to represent Spirit, and this rule applies to all four Kings in the four Angles. The Knight, Horus, should be coloured red. The Queen, Isis, should be blue; the Bishop, Aroueris, yellow, and the Castle, Nephthys, should be black and set in a large frame. Each piece should be cut about three inches high.

For practical use, these pieces should be mounted on square wooden bases, and those bases painted in different colours. It will be by the bases that their place on the board may be recognised. For example, there are four sets of Chess pieces to be set out in the four corners of the board. Each piece is more or less like its corresponding piece in some one of the other corners. The pieces placed in the Air quarter of the board, therefore, will be mounted on yellow bases. Those in the Water Angle will have blue bases. The pieces in the Earth Angle will have black bases, and those in the Fire quarter will have red bases. Thus, as in the Four Angelic Tablets, there results a minute sub-division of the sub-elements of the Tablet. There will be an Osiris piece, a King with a white back, on a yellow base, indicating that he is a King belonging to the Air Angle. He represents the sub-element of Spirit of Air, the most spiritual and subtle phase of that element, the Tarot

Ace of Swords. A King with a blue base indicates his place in the Watery Angle. A Queen, an Isis figure with a blue back, set on a red base, shows that she is the Queen of the Fire Angle, representing the Watery Aspect of the Fire sub-element of any Tablet, the Queen of Wands. A Bishop, yellow backed, mounted on a black base, shows that he belongs to the Earth Angle, as against a Bishop with a yellow base whose place is in the Air Angle and who, therefore, corresponds to the Prince of Swords in the Tarot pack. And so for the rest.

With but one or two slight exceptions, the pieces move exactly as do the corresponding pieces in Chess. The Queen here does not have the full liberty of the board as she does normally, nor is she the most powerful piece on the board. Here she can only move to every third square. This she can make in any direction, horizontally, vertically, or diagonally—but only three squares at any time. She can leap over intervening squares, and take pieces on the third square from wherever she stands. The other exception is that no Castling is permitted.

The Pawns in this Enochian Chess represent the God-forms of the four sons of Horus, the Canopic Gods. Their attributions are:

Fire. Kabexnuv, mummy-shaped, hawk-headed, the Knight's pawn.

Water. Tmoumathph, mummy-shaped, dog's head, Queen's pawn.

Air. Ahephi, mummy-shaped, ape-headed, the Bishop's pawn.

Earth. Ameshet, mummy-shaped, human-headed, the Castle's pawn.

The same rule for colouring the other pieces applies to the pawns. Their backs should be painted in the colour of the piece they serve. Thus the back of the Knight's pawn will be painted the colour of the Knight, red. The base will be coloured according to the Lesser Angle in which it is placed. So that in each of the Four Angles you will have four pawns on bases in the colour

of its sub-element. The Airy Angle, for example, will have four pawns mounted on yellow bases. Those pawns will have four different coloured backs to indicate the piece, and therefore the element, which they represent and serve.

The pawn moves only one square at a time, and not two for the first move as in modern chess. The rule of *en passant* does not apply here, although the regular method of taking with pawn, via the diagonal, either to right or left, holds equally well.

It will be noted that the King has no pawn. Since he is Osiris, the other four pieces and their pawns are his personal servants and vice-gerents. His place on the board is *always* on the corner of the Lesser Angle, where the corresponding Letters of Tetragrammaton would be placed on the Angelic Tablets. On the four corners of the board as a whole, therefore, will be found the Four Kings. Identical in every way, they yet differ in the colour of their bases, the colour of the Angle which they rule. Some variation might be made as to the posture of the God. For instance, the Fire King could be cut as a standing figure, the Water King sitting, and so forth. Let it be noted that on the corner squares, two pieces will always be found. The King and the piece corresponding to the Letter of the Angle will occupy the same square.

A piece or pawn threatening, that is giving check, to the corner square also checks the King as well as whatever other piece happens to be upon that square.

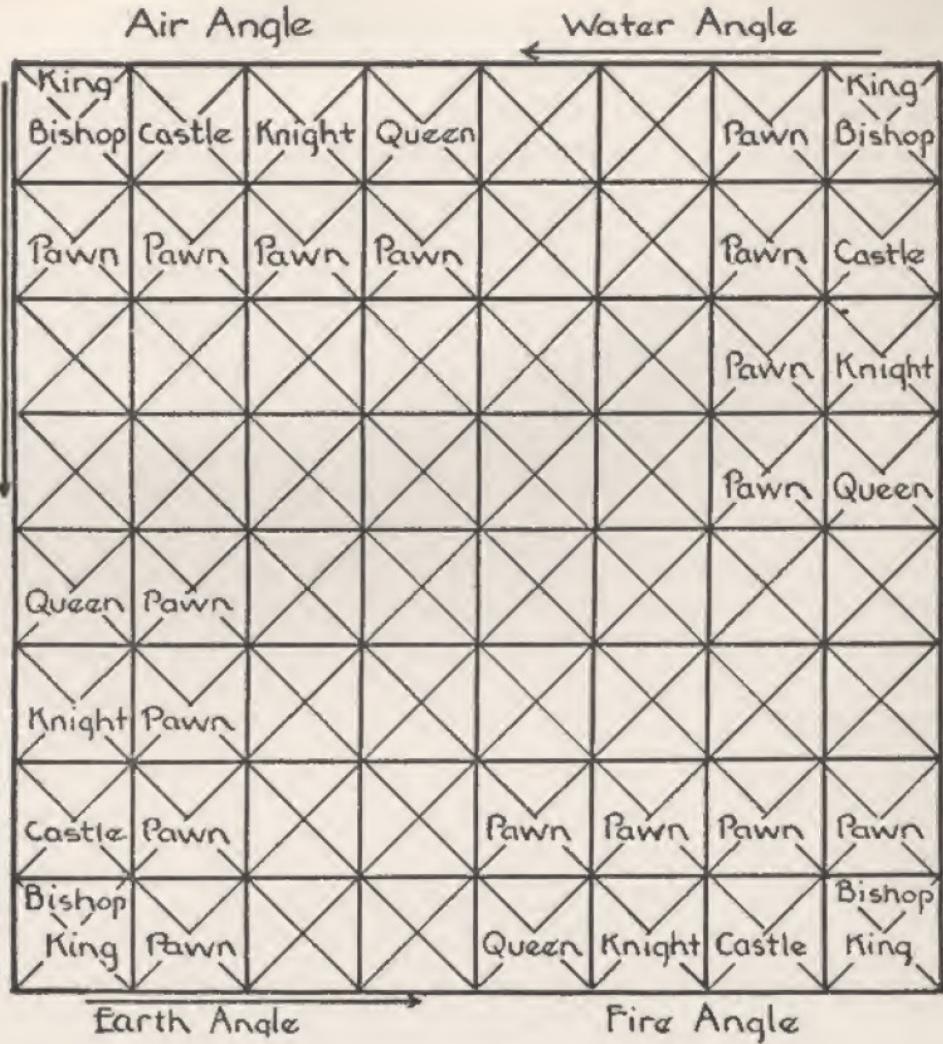
In setting up the pieces for play, the rule of Tetragrammaton on the Kerubic Square of the Tablets, has application. That is, the order in which the letters of the Name YHVH are placed on the uppermost squares of the Servient Squares of any Lesser Angle, as reflected from the Kerubic Squares above, also govern the placing of the pieces. The Bishop will be placed on the Vau Square, the Queen on the Heh Square, the Castle on the Heh final Square, etc. The student who has thoroughly assimilated the principles involved in the

attributions of the Enochian Tablets will find all this perfectly straightforward, and experience no difficulty herein.

With regard to this injunction to set out the pieces on the board following the prime player's setting, whose chessmen are arranged according to the order of Kerubs, note that the remaining three sets of pieces are arranged, on any board, exactly in that order regardless of the order of Kerubs in their Angle. That is to say, if the prime player chooses an Earth or Water setting, his pieces will be set out: King and Castle on the corner square, then follow the Knight, Queen, and Bishop. The other three sets of Air, Water and Fire pieces on that board, are set out precisely in that order, either horizontally or vertically as the case may be.

It thus follows that there may result sixteen possible arrangements of pieces. That is, since there are four Kerubic ranks on each board, and there being four separate boards, the chess-pieces may be arranged on the board in sixteen different settings. The reason for any particular setting—if divination is the motive for play—must depend on the prime player's synthetic grasp of the Order teaching. Let him remember that there are sixteen figures of Geomancy, each with a special and specific divinatory value. It should be remembered that these Geomantic figures are each under the influence of a Zodiacal genius and a planetary ruler. Not only so, but each is attributed to a Hebrew letter, therefore to a corresponding Tarot Trump, with its allocation to a sign and a constellation in the heavens with all the hierarchical ideas that the latter implies. Thus the playing of this game resumes the whole philosophy of Magic.

The prime player must be guided in his selection of boards not only by choice of element as previously described, but by any one of these sixteen root significations of Geomancy. For each one of these sixteen figures may be applied to the sixteen Lesser Angles of the Enochian Tablets and chess-boards. So that each



SETTING OF THE ENOCHIAN CHESS-MEN
FOLLOWING THE AIR ANGLE OF THE FIRE TABLET
(The arrows indicate direction of play)

angle comes under the operation of a Geomantic ruler and genius, and under the dominion of that portion of the starry heavens corresponding to its Tarot trump. The method of attributing the figures to the Angles is identical with the process described for the squares of both columns and ranks in the Lesser Angles. Thus the Airy Lesser Angle of the Air Chess-board would be Mutable (Airy) Air, referred to the Zodiacal sign Gemini, and hence to the Geomantic figure of Albus, which is a mercurial figure under the presidency of

Taphtharharath. The Watery Angle of the Air Tablet would be Kerubic or Fixed (Watery) Air, which is the Sign Aquarius, and the Geomantic figure of Tristitia, attributed also to Saturn, and the ruler over it is Zazel. The Earthy Angles of the Air Tablet, is elemental Air, referred to the Geomantic figure of Fortuna Minor, also a solar or Leo figure, ruled by Sorath. The fiery Angle is Cardinal Air, the Zodiacal Sign of Libra, and Puella would be the Geomantic figure, with a Venusian nature, ruled by Kedemel.

The same principle is involved in allocating the Geomantic figures to the other Tablets and angles. The magical and divinatory value of the Geomantic figures must therefore decide the choice of Chess-boards and Lesser Angle settings.

The yellow and red men are so placed that they advance to the attack of the black and the blue respectively by the *columns*; while the latter advance by the *ranks*. That is, the Actives are shown as a vertical force, while the Passives are shown as operating horizontally, shewing the Cross of Life, corresponding to the forces of the Court Cards and the Zodiacal Trumps in the Tarot.

The central squares of the board contain the 16 signs that are allotted to each Lesser Angle. And it is only from these 16 squares that the pieces—except the Rook and the King—develop their full influence or defensive force.

The Watery and Airy Boards are counterparts of each other, so far as the arrangement of the signs, etc., of the squares are concerned. And the same is true as regards the Earth and Fire Boards. Every Board has its uppermost and lowermost ranks of the passive or female element; and its two central ranks are of the active or male element.

The most striking difference between the Air and Water, and the Earth and Fire Boards is in the fact that in the former the ranks are broken; whereas in the latter they are not only continuous across each board,

but they are continuous right across both boards when *in situ*. To this is due the greater balance and evenness seen in the play of the pieces in the lower boards.

OFFICIAL RITUAL

The correct application of the action of the moveable images (representing the motion of The Ruling Angels over the Servient Squares) is called The Playe or Raying of the Chequers of the Tablets.

By G. H. FRATRE D.D.C.F.

Of the Chess King and the Tarot Ace. The move of this piece is one square every way, and answereth to the action of the Spirit. Wherever it goeth, it commenceth and initiateth a fresh current, whence it is represented by the motion of only *one* square in *any* direction and there staying for this purpose before moving onward. So that his action is not hurried, but represents a balanced movement. Yet in his beginning of action is he at first a mute force, as though throned upon the water; as in the end of his action he is a life manifested and throned upon the earth. And herein is a mystery of the Lord Aeshoori (Osiris) when enthroned between Isis and Nephthys, thus representing the beginning and end of the action of Him in whom end and beginning are not, but rather concealment and then manifestation. Herein is a great mystery of life, for His Thrones are not in the two active elements, seeing that these latter are his horse and chariot of transition in the passage from concealment into manifestation. This piece, then, is the symboliser of the action of the potencies of the crosses on the Servient Squares.

Of the Chess Knight, the Tarot King. The move of this piece is three squares cornerwise every way (as in ordinary chess) and representeth the leaping action of the flickering flame. Wherfore also is he not stopped in his course by a piece or an intervening square, even as Fire seizing on a matter speedily rendereth it trans-

parent. This piece representeth the action of Fire as the Revealer of the Strength of the Spirit, even as Hoor is the avenger of Aeshoori. It is a force potent and terrible, the King in the elemental operations.

Thus it openeth the locked doors of matter and sheweth forth the treasure hidden therein. Therefore hath all life its beginnnigs in a Fire Celestial. And the number of squares covered by the move of the Knight in the midst of the Board (reckoning from the Square on which he standeth, but not including it) is 16 squares, of which 8 are checked, and 8 are passed over.

Of the Chess Queen, The Tarot Queen. The move of this piece is unto every third square from her (reckoning the square whereon she standeth as the first) as well cornerwise, as well perpendicular, as horizontal. Thus again covering 16 squares out of a square of 25 squares, of which 8 are threatened, and 8 are passed over. But she threateneth *not* a piece upon the intervening square of her move. And her movement is as that of the waves of the sea, and (like the Knight) she is not hindered in her motion by a piece on an intervening square. This piece representeth the undulating action of water and of the sea, and she is ascribed unto the Great Goddess Isis, who is the Cherisher of Life.

The Chess Bishop or Fool, the Tarot Prince. The move of this piece is *any* number of squares cornerwise (that is only on the diagonal) in any direction even unto the limits of the Tablet. He representeth the keen and swift wind, and he is ascribed unto the God Ar oueris. He is stopped by any piece in his way, even as the wind is stopped by a material barrier. He representeth the swift vehicle of the Spirit.

The Chess Castle or Rook, the Tarot Princess or Knave. The move of this piece representeth the ponderous and formidable force of earth and its motion is *any* number of squares in a square direction, perpendicular or horizontal (but not cornerwise) even unto the limits of the board.

It is ascribed unto Nephthys the Goddess. It representeth the completed action of the Spirit in matter. Therefore is its movement square, and also stopped by intervening pieces, yet powerful from the length and breadth of its range.

The Pawns. The four pawns represent certain forces formed by the conjunction of the Spirit with each of the four elements severally, and they are severally ascribed unto Ameshet, Ahephi, Tmoumathph, and Kabexnuv, who stand before the face of Aeshoori. And their movement is but one square forward, perpendicular, and they threaten one square forward diagonal on each side, thus formulating the symbol of the Triangle, for they each represent a mixture of three elements under the presidency of the Spirit. Therefore, each is, as it were the servant of the God or Goddess, before whom he standeth. Yet, they be all, in a manner, alike in their action, although their Lords be different. Each is the servant of the God or Goddess whose element is expressed in his symbol, without its contrary.

In each set of three elements, taken together, two must be contrary. Wherefore, for example, Ameshet, who represents Water, Fire, and Earth, is the servant of Nephthys, whose element Earth is expressed in his attribution without the contrary of Air.

Ahephi, who represents Air, Fire, and Water, is the servant of Aroueris, whose attribution is Air.

Tmoumathph, who represents Water, Air, and Earth, is the Servant of Isis, whose attribution is Water.

Kabexnuv, who represents Fire, Air, and Earth, is the servant of Horus, whose attribution is Fire.

One of the rules concerning the Pawns in actual play is that should one reach the 8th square of its column, it may be exchanged for the piece of which it is vicegerent. That is, as in ordinary chess, a pawn which reaches the eighth square may be exchanged for any piece the player desires—but in Enochian chess the exchange is limited by the elemental attributions of

the pieces. So that were an Ahephi pawn the servant of Ar oueris, to survive the battle of the entire game and win through to the top of the board, it could be exchanged for a Bishop, even though the Bishop were untaken and still on the board. And so with the others.

The opening of chess play is known under the technical title of "Awakening the Abodes." As already stated the game is set for four players, each of whom works the pieces at each of the four angles, playing in rotation. Should the game be used for the purposes of divination, the first player would be the querent, the one asking the question, or the person representing the matter about which information is required. This first player chooses which angle of the board he will play from, bearing in mind the divinatory qualities of the elements as set forth in the documents on Geomancy and Tarot.

The major difference between Enochian chess and the modern game is that in the former, when using it for divinatory purposes, the moves are decided by the throwing of a dice. Depending upon the number disclosed by the dice, so must a certain piece be moved, for the numbers are attributed to pieces. The actual details of the move—that is whether to right or left, backward or forward, to take an opponent or to press forward—are quite obviously left to the personal ingenium and divining mind of the player. The dice only determines specifically that such and such a piece shall be played.

The Prime Mover, or the owner of the Ptah piece, plays first, and his first move is to be decided by the throw of the dice to indicate which piece or pawn he must first play. Each player follows in rotation, deosil, that is round the board with the sun from the prime player. First the prime player moves, and if his setting is Air, then follow the Water pieces, the Fire pieces, the Earth pieces, and then back again to the Air who is the prime mover.

The actual attributions of the numbers on the dice to the Enochian chess-pieces are as follows:

If the player throws:

1. He moves a King or any Pawn.
2. He moves a Knight.
3. He moves a Bishop.
4. He moves a Queen.
5. He moves a Castle.
6. He moves a Pawn.

At the first move of the game, if the dice cast throws up 1, it clearly cannot apply to the King, for this piece cannot move at all until the pawns have been cleared before him. In that event, a pawn would require to be moved.

The reason for the attribution of the numbers on the dice above shown to the chess-pieces are fairly simple. The explanation must be sought in the numbers and powers of the squares on the Sephirotic crosses. On the ten-squared cross, Kether, the Crown, is the first square, which is a fairly sound attribution to the King, who is Osirir, Spirit—the Number 1. Number 2 on the Cross is Chokmah, the Yod of Tetragrammaton, Abba, and therefore the Knight is appropriate. 3 is Binah, to which is referred in the Enochian attributions, the High Priestess card of the Tarot. The mitre of the High Priestess determines the selection of the Bishop. 4 is Chesed, to which is attributed the Tarot trump The Empress, who is the chess Queen. And 5 is the Castle, referred to Geburah, and the Tarot card The Tower struck by lightning. The remaining number 6 refers to the movement of any pawn, one square.

It is not always necessary to use four players. Two individuals may play, each operating two lesser angles and two sets of pieces. Fire and Air would be pitted against Water and Earth. If this is done, then the two sets of elemental pieces of any player must be regarded as a single unit in practice. That is to say if the first player whose pieces are the allies of Fire and Air, checks the Earth King, the second player must not continue

the movements of the Water pieces, which are his allies, until he has moved the Earth King out of check by any of the usual technical forms of chess. The reader who understands and appreciates ordinary chess manouevring will appreciate what is expected of him in the course of play.

When the so-called "stale-mate" occurs, which is when a player has no piece or pawn that he can move without incurring check, that is the King not being in check but so placed that he could not move without getting in to check, the result is that the player whose King is affected loses his turn until his state of "stale-mate" is removed.

For the purposes of Divination, an additional piece was employed. This was called the Ptah. Any book dealing with the Egyptian God-forms will describe the form in question. A small figure of this should be made, and on the board it will represent the question or matter of divination. The mode of employing it is simple. It has no power at all, and is not actually used in the play. It is only used by the first player to be set on any square in the Lesser Angle from which he begins his play. Any square, that is, except the one on which the King first stands. The King must reach, in the course of the game, this square on which the Ptah is set and remain there for one round of the game undisturbed—that is without moving therefrom—and unchecked. A knowledge of the nature of the Pyramids with their elemental composition, and some knowledge of the Angelic forces represented by those squares and Pyramids, will decide the player as to what square shall be selected for the placing of the Ptah. If the divinatory question concerns the fiery Lesser Angle of the Element of Earth, a question involving Capricornus and the figure Carcer ruled by Zazel, then the Ptah probably should be placed upon a square of the Angle which is of the nature of Cardinal Earth, as representing the Yod type of Earth, or on Elemental Fire, that is the

Heh (final) type of Fire. The ingenium of the interested student will guide his judgment herein.

NOTES CONCERNING THE BOARDS AND THE PLAY GENERALLY

Every Lesser Angle throughout the Tablets has a diagonal line of four squares starting from its prime square; which are allotted respectively to Aries, Gemini, Scorpio and Earth. From these four squares the Bishops can move one square into a square of Libra, Sagittarius, Taurus or Water, these completing the series of squares in that Lesser Angle in which a Bishop can move. Let us call this the Aries System of diagonal squares.

This diagonal is crossed by another which in the Airy and Watery boards is composed of Cancer, Leo, Virgo and Air Squares, having as subsidiaries, squares of Aquarius, Pisces, Capricorn and Fire. In the Earthy and Fiery board the second series of four form the diagonal, and the first the subsidiaries. Let us call this the Cancer series.

If we now examine the Boards we shall see that the Aries system of any Lesser Angle is joined diagonally to the Aries system of the other three Lesser Angles; and that the Cancer also is similarly joined to every other Cancer system. So that we have two systems of squares; viz: the Aries and the Cancer; of the whole, each containing four squares allotted to every sign it contains. This resembles the black and white systems of squares of the ordinary board; and it is as if we allotted the White to Aries, and the Black to Cancer.

When beginning a game see to which system the Ptah square belongs. Because if it be a square of the Aries system the attack of the opposing Queens is insignificant, while that of the Bishops is strong. In such a case the number of pieces is 6; 2 Bishops, 2 Knights and 2 Rooks. That is, in these matters the Airy attack is strong, and the Watery weak.

If the Ptah be on a square of the Cancer System, one opposing Queen directly attacks this Square, but the Bishops do not. In this case the number of attacking pieces is 5; one Queen, 2 Knights, and 2 Rooks. That is, in these matters the Airy attack is insignificant, while the Watery is strong.

If an opposing Queen can attack the Ptah, the defence should note well which Queen it is and should remember that this fact greatly enhances her power. He should thereupon not hesitate to exchange what might otherwise be considered a more powerful piece for her. She should certainly be exchanged for a Bishop, and probably also for a Knight.

The YHVH order of the pieces corresponds with their respective offensive and defensive Powers.

Yod. Knight. The most offensive piece.

Heh. Queen. More offensive than defensive.

Vau. Bishop. More defensive than offensive.

Heh (final). Rook. Most defensive. That is in a general sense.

Because, according to the circumstances of the actual play, every piece is able to assume both roles of attacking or defending.

Note that, as in ordinary chess, opposing Kings may not occupy contiguous squares. There must always be one square between them. This, however, does not apply to the Kings who are allies. That is, if Fire and Air are allies, then the Kings of these elements may approach each other and occupy contiguous squares. Naturally they do not check each other.

When a King has once been moved from the corner square which he occupied with another piece at the beginning of the game neither he nor that piece can be moved back again to that square unless it be vacant.

If the Prime Player's King is checked and he cannot move it, his game is arrested and his pieces cannot move until the pieces of his ally can release his King. That is to say that his pieces remain *in situ* but having during that time of check no power of action and can neither

attack nor threaten; they only block the squares occupied. If the allied King can be check-mated, his partner continues to play and to seek to release him. When both Kings are checkmated, the game is at an end, and the partners checkmated have lost the game. The game is also lost by the first player, when though neither he or his ally is checkmated, the enemies hold such a position that the Prime Player cannot possibly attain the Ptah square.

The Knights or Fiery forces of the Elements meet and clash violently in all parts, and are strong in attack against every thing and everywhere. Their moves, like Fire, pass unarrested through the other elements in irregular courses like the lambent flame, leaping both diagonally and square-wise at every move. They contain the potential forces of the other pieces. Their force is similar to the Tarot *King*, and to Chokmah. They are the *Abba* forces, and with the Queens represent the Briatic forces of the scheme.

The Queens or Watery forces of the Elements never clash with one another, but ever undulate onwards, each in its own course unaffected by opposing or crossing waves. But the Watery forces only move in their respective pre-ordained courses; they cannot leave their limits and enter upon the domain of others. Water, like Fire, is unarrested and undulating, and like Air and Earth it can act diagonally or square-wise, containing the potential force of Air and Earth. They are the Queen of the Tarot, and Binah. They are the *Aimah*, and are of Briah.

The Bishops are subtle and sharp, Airy in quality, moving rapidly, but easily arrested in their course. They clash not with opposing Bishops, and the friendly Airs support each other in attack and defence. Where the active Airs whirl the passives cannot come. They are the forces of the Princes, and of Yetzirah, the *Son*.

The Rooks are the heavy resisting powers of the Princess, the Earth by nature, mighty indeed in action when preceded by the action of the other three. That is,

when in any matter the forces of Fire, Water, and Air have been absorbed and equilibrated, i.e. removed from the board, the mighty powers of the castles come into play. But woe to him who too early calls these ponderous forces forth.

The Rook moves through columns as through ranks. She is able, therefore, to reach every square on the board, and is very powerful. But her movement is very ponderous, and it is a piece that is not moved many times in a game unless the forces of the other Elements have been absorbed in its working out. While the Aleph, Mem, and Shin, forces are in full operation the Rook is easily attacked and with difficulty defended, unless she remain quiet, and act as a firm basis of support and defence to the side. If she, however, make the mistake of entering early into action she is nearly sure to fall a prey to the more subtle forces whose proper sphere is attacked.

If the more subtle forces do not bring about a solution of the question, and the matter has to be fought out to the bitter end, that is, if the Yetziratic and Briatic forces are absorbed and balanced in the matter, then do the ponderous forces of Assiah, the Princess, engage in powerful combat.

*End of Volume Four
Completing the Work*
